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TONE AND MODE IN THE POLYPHONIC MAGNIFICAT CYCLE ca. 1530-1552

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ABSTRACT

This thesis is an examination of six Magnificat cycles by five composers active in continental Europe during the middle part of the sixteenth century. The composers are: Carpentras, Festa, Gombert, Morales and Clemens. The aim is to explore the differences and similarities in melodic and cadential structure between polyphonic Magnificats and free polyphony written in the equivalent modes. The melodic nature of the eight reciting tones on which the polyphonic settings are based makes makes this a particularly interesting exercise. The reason for this concerns the position these reciting tones occupy within the plainchant repertory. As short melodic fragments designed for the recitation of various liturgical texts, they display a sense of intrinsic rather than fully-fledged modality, and become tonally coherent only in their liturgical context (where they are framed by a plainchant antiphon). However, the extent to which the concepts of mode and tone are bound up is evident in the structural importance given by theorists to the reciting notes of the tones as an element of the modal repercussion (commonly stressed intervals in plainchant melodies). In polyphonic contexts as well, both concepts were closely related: Piero Pontio, for example, suggests that knowledge of the reciting tones is useful in differentiating between authentic and plagal modes in polyphony which does not use the reciting tones as a structural basis.

Renaissance theorists discuss various ways in which reciting tones are used as a structural basis. In the context of melodic structure, one of the most common is for the Magnificat intonation to generate the initial imitative arrangement. In cadential structure, the mediation and termination finals are recommended as cadence pitches. Thus in cases where there are discrepancies in opening and closing pitches between the reciting tone and the equivalent modal final, these are also reflected in the melodic structure and cadence distribution of the polyphonic version. Further differences arise in certain cases as the mediation-final of the reciting note is not always a structurally important cadence pitch in free polyphony.

Analysis of melodic structure and cadence distribution in the settings under discussion shows that in some cases, the basic outline of the Magnificat tone is closely reflected in the polyphony: the *exordium* of the verse is generated by the Magnificat intonation and the mediation and termination finals are the only cadence pitches. In other cases, this is varied or even ignored, and the setting displays structural characteristics more typical of those found in free modal polyphony. In most instances, these structural features are those typically found in equivalent-mode polyphony, though it is intriguing that in some cases, this is not the case, and the Magnificats display characteristics of polyphony written in other modes.

After introductory material, in chapters four to seven, typical features of each of the four pairs of polyphonic modes are discussed. Information on this is taken from Bernhard Meier's *The Modes of Classical Vocal Polyphony* and Harold S. Powers' *Tonal Types and Modal Categories in Renaissance Music.* Against this background, the equivalent Magnificat settings are discussed. In some cases, differences in approach to composition require each composer's setting(s) to be discussed separately; in others, similarity in approach means that it would be repetitive and time-consuming to do this. The results of the analysis help to underline the unique position of polyphonic Magnificats within the overall corpus of Renaissance polyphony. Like the monophonic reciting tones, they are intrinsically rather than actually modal, though attempts are clearly made in certain cases to realize this potential more fully.

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Introductory notes

1. Editions

Since the amount of material to be discussed in this thesis is so substantial, it has not been feasible to provide my own editions, and I have consulted the standard collected editions in each case. It is assumed that the reader will have access to these. The editions are as follows:

Elzear Genet (Carpentras): *Corpus Mensurabilis Musicae* 58 vol. 4, ed. Albert Seay (American Institute of Musicology, 1972).

Jacob Clement (Clemens non Papa): *Corpus Mensurabilis Musicae* 4 vol. 4, ed. K. Ph. Kempers (American Institute of Musicology, 1958).

Costanzo Festa: *Corpus Mensurabilis Musicae* 25 vol. 2, ed. Albert Seay (American Institute of Musicology, 1968).

Nicolas Gombert: *Corpus Mensurabilis Musicae* 6 vol. 4, ed. Joseph Schmidt-Görg (American Institute of Musicology, 1957).

Cristobal de Morales: *Monumentos de la Musica Española* vol. 17, ed. Higinio Angles (Rome, 1956).

2. Barring

Unfortunately, a uniform system of barring is not used in the editions listed above. In the Festa, Clemens and Gombert cycles, each verse is barred separately. In Carpentras' cycle, however, each Magnificat is regarded as a through-composed whole, with the result that its division into component verses is not reflected in the barring. The matter is rather more complex in the Morales settings, where each Magnificat is barred as two through-composed sets of six-verse settings (odd and even). For the sake of convenience of the reader who might wish to check details in the collected editions, barring has not been regularized.

3. Pitch

Reference to pitch in the text is made using the Helmholtz system (i.e. C two octaves below middle C is referred to as *C*; C an octave below is referred to as *c*; middle C itself is *c'*; C an octave above is *c''* etc). Where I have referred to a note without specifying its exact position in the *gamut*, unitalicised upper-case letters are used.

4. Numbering

For the sake of clarity, modes are referred to by Roman numerals and Magnificat tones by Arabic numerals.

5. Abbreviations

The following bibliographical abbreviations occur in this thesis:

CMM	*Corpus Mensurabilis Musicae*
EM	*Early Music*
JAMS	*Journal of the American Musicological Society*
MA	*Music Analysis*
MME	*Monumentos de la Musica Espa˜nola*
MQ	*The Musical Quarterly*
MR	*The Music Review*
RISM	*Répertoire International des Sources Musicales. Recueils Imprimés, XVIe-XVIIe Siecles*
SWNR	*Sämtliche Werke, neue Reihe* (Orlando di Lasso)

The following abbreviations occur in the cadence tables:

C	*Cantus*
A	*Altus*
T	*Tenor*
B	*Bassus*
CF	*Cadenza fuggita*
IP	Inter-phrasal
MP	Mid-phrasal

INTRODUCTION

The purpose of this study is to examine polyphonic settings of the Magnificat by five composers active in continental Europe during the first half of the sixteenth century. These composers are; Elzear Genet (Carpentras) (ca. 1470-1548), Costanzo Festa (ca. 1490-1545), Nicolas Gombert (ca. 1495-ca. 1560), Cristobal de Morales (ca. 1500-1553) and Jacob Clement (Clemens non Papa) (ca. 1515-1555 or 56). These composers have been selected since their Magnificats are among the earliest to be arranged cyclically: all were written roughly between 1530 and 1552. In all there are six complete cycles cycles under investigation: one each by Carpentras, Festa, Morales and Gombert, and two by Clemens. Those by Festa and Morales were composed specifically for the Papal chapel. Carpentras also wrote a cycle for this institution, as well as a later cycle published as part of his complete works. The material in the published edition is that which will be discussed in this study.

The earliest of the six cycles is that by Carpentras. Although probably written shortly before its publication in 1533 (there are no other earlier sources for these works), this edition draws heavily on the set written by him sometime between 1514 and 1521, when he was master of the Papal chapel during the reign of Leo X. During the subsequent papacy of Adrian VI, Carpentras was in Avignon, and only returned to Rome in 1524, after the election of Clement VII. By 1526, however, illness prevented him from carrying out his duties at the chapel, and he retired to Avignon, where he became dean of the church of *S. Agricole*. From then until his death in 1545, Carpentras seems to have lived a fairly quiet life, and his illness may have provided him with time he might not otherwise have had to prepare an edition of his sacred music. This was published in four volumes in 1532 and 1533 by the Avignon publisher Channey (*RISM* G 1574). The last volume contains settings of the Magnificat, together with sixteen Marian motets. Comparison of these Magnificats with the earlier versions written for the papal chapel will not be made here, since a great deal of the material is similar, and not directly relevant to the purpose of this study.[1]

Unlike the other cycles under discussion in this dissertation, Carpentras provides two settings each on Magnificat tones 1, 3 and 4. In addition, through-composed settings (i.e. of all twelve verses plus the whole of the lesser doxology) are provided for the tone 2, second tone 4

[1]Seay gives a fairly detailed account of the differences (see *CMM* 58 vol.4, xii), and suggests that most of the reworkings are the result of gained maturity in style. Though perhaps hardly surprising, most of the later manuscript and printed sources for Carpentras' Magnificats use the material as it appears in Channey's print rather than the Vatican source.

and the tone 7 Magnificats. The others set even verses only. The provision of polyphony for the entire text reflects the liturgical practice of the papal chapel, where *alternatim* performance of the Magnificat was not customary: the earlier cycle by Carpentras, and those by Festa and Morales, also set the text in its entirety.[2]

The Vatican manuscript which contains the earlier set of Carpentras' Magnificats is also the earliest source of Festa's cycle, though this was not copied into the manuscript until sometime between 1534 and 1539.[3] As a member of the Papal chapel, Festa would have been acquainted with Carpentras' settings, and indeed with Carpentras himself, since he arrived in Rome in 1517, while the older composer was still master of the choir. Comparison of style, however, shows that he was very little influenced by Carpentras: his Magnificats are of a considerably larger scale and the vocal writing is much more virtuosic.

Festa's settings also seem to have enjoyed more popularity than Carpentras', particularly in Rome, for the complete cycle was copied into choirbooks in the churches of *S. Maria Maggiore* and *S. Lorenzo in Damaso*. Posthumous success is also evident by the publication of the first printed edition by G. Scotto of Venice in 1554, (*RISM* F 462), nine years after Festa's death.

In addition to the Magnificat cycle, Festa also wrote four shorter settings (on tones 1, 3, 6 and 8), and two fragmentary settings of verse 10 (*Sicut locutus est*). The only dateable source for the shorter Magnificats is 1576, the year in which the source is inscribed, further proof of the continuing success of his music after his death.[4] Since the emphasis of this study is on complete cycles, these works will not be discussed.

Of particular interest is the occurrence of Festa's tone 5 Magnificat in Toledo Cathedral Ms 18, a source which confirms that the setting was copied in 1545. Alexander Main, in the introduction to his edition of Festa's Magnificats, is convinced that its inclusion in this manuscript was due to Morales.[5] Both composers worked together in the Papal chapel in the second half of the 1530s. Morales joined the choir on September 5th 1535, and returned to Spain in 1545, the year of Festa's death, to take up the appointment of *Maestro di Capilla* at Toledo Cathedral. It is thus tempting to conclude that it was out of respect for Festa's talents that Morales was responsible for the copying of this Magnificat at the beginning of the choirbook.

Despite the considerable success of Festa's Magnificats, neither they, nor any of the other cycles under discussion here, enjoyed anything like the success of those by Morales. This is

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[2]Strictly speaking, in these cases, polyphony is provided for eleven and a half verses, since the opening of the first verse would be intoned to the appropriate Magnificat intonation.

[3]See *CMM* 25 vol. 2, xvi.

[4] *I Rvat Ms. 21.*

[5] See *CMM* 25 vol. 2, xvii-xviii.

evident not only from the huge number of surviving contemporary sources,[6] but also from the references to these works by contemporary commentators. Gioseffo Zarlino, Lodovico Zacconi and Adriano Banchieri all refer to them, and Pietro Cerone uses them as a yardstick for his discussion of how to write polyphonic settings of the Magnificat in his treatise *El Melopeo y Maestra* (Naples, 1613).

The earliest source for these works is a print by the Venetian publisher G. Scotto (*RISM* 1542 9), a Magnificat anthology which includes settings of tones 1, 2, 4, 6 and 7 by Morales, and other settings by Jachet, Richafort, Pieton, Tudual, and one anonymous setting. The first source to contain Magnificats by Morales in all eight tones is the 1545 publication by A. Gardano (*RISM* M 3594), in which they are presented as a through-composed cycle of eight, an arrangement which is not maintained consistently in all other contemporary sources (though it is in the Scotto print mentioned above, and also in a later one by G. Rhaw in 1544). Gardano, for example, in his 1562 reprint, separated the verses to produce two sets of eight Magnificats, one consisting of odd verses, the other of even. The manuscript source at the Biblioteca Medinaceli (Ms607) is organized similarly.[7] Division of the Magnificats in this way obviously represents an attempt by publishers and editors to make them more compatible with standard liturgical practice.

Accurate dating of the Clemens Magnificats is rather more problematic, despite the fact that there are three manuscript sources for the two sets. Of these, those at the Brussels Conservatoire (*B Bc Ms. 27087*)) and the Benedictine Abbey, Montserrat (*E MO Ms. 769*) are identical. This cycle will be referred to as Clemens (B). A Leiden source (*NL Nml Cod.B*) contains the other cycle. This will be referred to as Clemens (L). The music of these two cycles is completely diferent, with the exception of all but one of the verses in the tone 8 Magnificats: whilst the *Sicut erat* in Clemens (B) is scored for six voices, that in Clemens (L) adapts the text to the music provided for the *Et exultavit.*

Clemens seems to have had some connection with St. Pieterskerk in Leiden: all six choirbooks from there have works by him (in all 32 motets, two masses and one Magnificat cycle), but it is difficult to say whether this cycle was written specifically for this institution. In fact, K. Ph. Bernet Kempers, in the introduction to his edition of these works, suggests that on stylistic grounds, all the Magnificats are probably early works, but does not discuss the matter in any detail.[8] If this is true, then they were probably written sometime in the late 1530s or 1540s.

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[6] Robert Stevenson mentions that reprints of his settings were published as late as 1614. See *Spanish Cathedral Music in the Golden Age; the Music of Morales, Guerrero, Victoria and others* (Berkeley: University of California Press, 1961), 80.

[7] H. Angles' edition (*MME* vol. xvii) also divides them into two sets of eight.

[8] See *CMM* 4 vol. 4, i.

There is rather more information concerning the composition of Gombert's Magnificats. These were most probably the last of the six sets to be written, and their main source is in the Biblioteca Nacional, Madrid (*E Mn 2443*). According to the title page, the manuscript was written in 1552 in Liège by Rolentus of Cambrai. It seems likely that they were composed only shortly before this date, as the supposed reason for their composition suggests. Gombert joined Charles V's chapel as a singer in 1526, and became *Maître des Enfants* in 1529. However, by 1540, he had been dismissed from this post for personal misconduct. In his book *De Tranquillitate,* the humanist Jerome Cardin mentions that Gombert was exiled as a result of his misdemeanours, but returned to favour through the composition of his "swansongs" (which one can confidently assume were the Magnificat settings).[9] Since the source which contains them is clearly a presentation manuscript (due to the style of calligraphy and decoration), the most obvious explanation would be that Gombert wrote his Magnificats sometime around 1550-1552 and that they were copied soon after in order to secure his pardon.

[9] See Clement A. Miller, *Jerome Cardin on Gombert, Phinot and Carpentras*, *MQ* lviii (1972), 412.

CHAPTER ONE

The Polyphonic Magnificat and its Structural Basis

1:1 The Rise of the Polyphonic Magnificat

The Magnificat text is taken from St. Luke's Gospel, ch.I, vv.46-55, and is the Virgin Mary's direct response to the angel Gabriel's message that she will be the mother of Christ.[1] Due to the extent to which the Virgin was venerated within the Church, the Magnificat assumed great importance within the liturgy as the central element of the service of Vespers. Like the various elements of the Mass Ordinary, the Magnificat was the main fixed element within its liturgical context, the other parts of the service being proper to the day. During the fifteenth and sixteenth centuries particularly, this importance was reflected by the composition of polyphonic settings of the text based on one of the eight Magnificat tones. These polyphonic settings were performed on important Church feasts in place of the more usual chanted versions. On such occasions, greater solemnity would result from the contrast between those parts of the service sung to plainsong and the polyphonic canticle. Contrast between polyphony and monophony also existed within the performance of the canticle itself. By the sixteenth century, it had become customary for only the alternate verses to be sung to polyphony, with the others being chanted to the particular Magnificat tone on which the polyphonic verses were based. Whilst it was possible for polyphony to be provided for either the odd or even verses, settings of even verses became the standard arrangement.

Although never as popular a choice of text to be set to polyphony as the components of the Mass ordinary, a large number of polyphonic Magnificats survive from the period ca. 1440-1600 and they show an increasingly sophisticated approach to composition, from the simple *fauxbourdon* settings of Guillaume Dufay to the large-scale cyclic imitative structures of Giovanni Pierluigi da Palestrina and Tomas Luis de Victoria.

In the earliest sources, single polyphonic Magnificats tend to occur mixed with other liturgical pieces. However, analogous to the development of the cyclic Mass was the organization of cyclic groupings of Magnificats, in which each of the Magnificat tones was used in succession as the structural basis of a polyphonic setting. Although the Magnificat cycle developed significantly later than the cyclic Mass, it is nevertheless interesting that the

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[1] The full text, together with the lesser doxology (which concludes the Magnificat in its liturgical context) is given in Appendix 1.

earliest attempts to draw the various elements of each genre into its respective cyclic whole were made mainly by scribes and editors rather than composers.

Groupings of Magnificats within the same source do not occur until the middle of the fifteenth century. The earliest seems to be a manuscript originally copied in the 1440s for the Estense court in Ferrara, [2] which includes nine settings of the Magnificat text, in addition to other Vesper music. David Crook provides a brief discussion of these settings.[3] All are based on one or other of the Magnificat tones, and all have a bipartite structure in which the textual *caesura* of the verse is marked with a clear cadence, and final cadences are made on the appropriate Magnificat tone final.

Crook also mentions here that six of the Magnificats from this source also occur in a Roman source from the mid 1470s.[4] This manuscript contains a range of sacred genres, including fourteen Magnificats. Twelve of these set only the even-numbered verses (thus anticipating the standard *alternatim* arrangement of the sixteenth century Magnificat), and whilst all eight tones are represented, the distribution is unequal:

Magnificat tone	1	2	3&4	4	5	6	7	8
No. of settings	4	2	1	1	1	1	1	3

Later examples include two sets now in Jena Universitätsbibliothek,[5] which were both written before 1520, and several sets printed by Pierre Attaingnant in the early 1530s.[6] The earliest cycles in which authorship is consistent are probably those by Carpentras, (written sometime between 1514 and 1521 and found in *I Rvat C.G. xii-5*), Martin Agricola (Wittenberg, 1528), Sixt Dietrich (Strasbourg, 1535) and Ludwig Senfl (Nurnberg, 1537). With the publication of these, a trend was set which remained consistent throughout the remainder of the century and beyond. Whilst the emphasis of this study is on cycles in which authorship is consistent, it is important to add that anthologies (in which authorship varied) were produced throughout the century. Clearly, given that the structural basis of the Magnificat was always the particular tone in question, cyclic anthologies of Magnificats were more viable than cyclic anthologies of Mass

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2 Modena, Biblioteca Estense a.X.1.11

3 See *Orlando di Lasso's Imitation Magnificats for Counter-Reformation Europe* (Princeton: Princeton University Press, 1994), 8-10.

4 *I Rvat*, San Pietro B.80.

5 *D Jmi Cod.* 20 and 34.

6 The first of these, a collection of *Magnificats sur les huits tons* was published in March 1531 (*RISM* I 1530 8). In addition to the Magnificats, this publication of keyboard tablature also includes two introductory pieces, a *Praeludium* and *Prelude sur chacon ton* and a *Te Deum* setting. Like the polyphonic Magnificat verses, the keyboard sections in this publication are based on the reciting tones, and would have been performed alternately with Magnificat verses chanted to the appropriate reciting tone. However, only settings for the *Et exultavit* verse are included for tones 1, 2, 3, 5, 6 and 7, whilst *Et exultavit, Quia respexit, Quia fecit* and *Et misericordia eius* exist for tone 5, and *Et exultavit, Quia respexit* and *Quia fecit* are included for tone 8.

movements.[7] The exception to the use of the plainchant reciting formula as a structural basis is the 40 parody or imitation Magnificats by Orlando di Lasso. Like parody masses, these works are based on pre-existent polyphonic material. Lasso used a wide variety of models, both sacred and secular. Although they were published at various points during his life (from the 1576 publication *Patrocinium Musices* by Berg of Munich onwards), all were brought together in the posthumous collection of his Magnificat settings *Iubilus Beatae Virginis* prepared by his son Rudolph and published by Heinrich of Munich in 1619. This collection also contains the five sets of Magnificats based on the Magnificat tones together with those based on other monophonic material. In all, Lasso wrote about 101 settings, making him easily the most prolific composer of this genre.[8]

Winfried Kirsch, in her article "Magnificat" in *The New Grove Dictionary of Music and Musicians*,[9] believes that many of the earlier cycles were intended to have a didactic function: that they were written to show how the eight Magnificat tones should be set in polyphony. Certainly, the practical benefits of writing a series of Magnificats on each tone would have been relatively low, since within its liturgical context, the choice of Magnificat tone is entirely dependent on the mode of the accompanying antiphon. Thus only if the total number of antiphons for the entire liturgical year were equally distributed among the eight modes could each Magnificat tone occur with the same frequency. Given that local variations in liturgical usage were widespread, it is difficult to speculate generally about the modal distribution of Magnificat antiphons (and hence the rate of occurrence of each Magnificat tone). However, one can be fairly certain that their modal distribution would have been unequal. Although anachronistic with regard to the repertory under discussion here, the *Liber Usualis* reflects what would probably have been the common pattern. Out of 336 Magnificat antiphons, the modal distribution is as follows:

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[7] Magnificat anthologies published during the course of the century include the following: *RISM* 1550 4 (settings by Jacquet, Morales and Richafort); *RISM* 1553 3 (settings by P. Colin, C Goudimel, M. Guilliaird, C. Martin and Anon.); *RISM* 1557 8 (settings by Arcadelt, P. Cadeac, Certon, C. Goudimel, D. Leschenet, J. Maillard and de Sermisy). From 1562 onwards, the titles often specify that the publications contain settings based on all eight tones. See, for example, *RISM* 1562 1 (settings by Morales, Carpentras and Richafort); *RISM* 1564 7 (settings by Certon, Maillard and de Sermisy); *RISM* 1584 1 (settings by D. le Blanc, de Sermisy, together with anonymous settings); *RISM* 1586 4 (settings by Lasso, Maillard, de Sermisy and Soriano); *RISM* 1591 1 (settings by M. Asola, H. Faa. F. Guerrero, T. Riccio. V. Ruffo and N. Varotto); *RISM* 1599 3 (a reprint of 1584 1) and *RISM* 1600 1 (settings by numerous composers, including A. and G. Gabrieli and Viadana).

[8] Lasso's first publication of octomodal Magnificat cycles did not appear until 1567, and will therefore not be discussed in this study. Two further octomodal cycles were published by LeRoy and Ballard in Paris in 1587, and another occurs only in *Iubilus Beatae Virginis*.

[9] See vol. 11, 497

Mode	I	II	III	IV	V	VI	VII	VIII
No. of Antiphons	120	22	11	28	9	16	31	99
Overall %	35.71%	6.54%	3.27%	8.33%	2.67%	4.76%	9.22%	29.46%

Thus Magnificat tone 8 is almost ten times more likely to occur at various points in the liturgical year than tone 5, and almost five times more likely than tone 6. Bearing in mind the fact that polyphonic Magnificats would only have been performed on feast days and important festivals (some of which would again be localised), the results of an analysis like that quoted above would need to be refined further. However, even without embarking on a study of local liturgical variations, it will be clear that Magnificats based on certain tones would have occurred more frequently than settings based on certain others.

This hypothesis is supported by reference to sources in which Magnificats do not appear within the context of cyclic groups or modally ordered anthologies. Kirsch states that the most frequently set single tones in the fifteenth and sixteenth centuries were 8, 6 and 1, whilst the least frequently set were tones 7, 3 and 5,[10] and Robert Stevenson writes that of Morales' eight settings, those based on tones 1, 2, 4, 6 and 8 were reprinted the most.[11] The popularity of these five tones can also be seen by examination of the contents of Attaingnant's two volume anthology published August-September 1534 (*RISM* I 1534 7 and *RISM* I 1534 8). The first volume contains settings of tones 1-3, whilst the second has settings of tones 4-8. These publications include compositions by a wide range of composers,[12] and with the exception of tone 6, the distribution of tones reflects the arrangements outlined above:[13]

Magnificat tone	1	2	3	4	5	6	7	8
No. of settings	7	4	2	4	2	1	1	4

[10] Ibid.

[11] See *Spanish Cathedral Music*, 80.

[12] See Daniel Heartz: *Pierre Attaingnant, Royal Printer of Music* (Berkeley: University of California Press, 1969), 264-265 for a full list of contents.

[13] This situation can also be seen in polyphonic Vesper psalms which use the psalm tones as a structural basis. For example, Gardane's publication of *salmi spezzati* by Adrian Willaert and Jachet of Mantua (*RISM* 1530 1) has the following distribution:

Tone	1	2	3	4	5	6	7	8	*Tonus peregrinus*
Distribution of settings	5	3	-	5	3	6	1	7	1

If liturgical convention dictated that certain Magnificats would have been performed more often than others, then why did composers exert so much effort on producing large-scale Magnificat cycles, when they knew full well that the liturgical usefulness of the contents would vary? It seems likely that the idea of liturgical usefulness was not necessarily at the forefront of the composer's mind when he came to write a Magnificat cycle. Harold S. Powers' study of modally ordered collections of sacred and secular works in the sixteenth century[14] suggests that certainly by the 1540s, composers and editors had become fascinated by the question of mode and polyphony, and that such collections are the proof of this interest. Since cyclic grouping of Magnificats by composer began around the same time, it is probable that they too reflect the growing interest in this area.

[14] *Tonal Types and Modal Categories in Renaissance Polyphony, JAMS* 34 (1981), 428.

I:2 Magnificat Tones: their Liturgical Context and Relationship to the Modal System

The reliance of polyphonic settings of the Magnificat on the eight canticle tones as a structural basis makes the discussion of the extent to which they share common structural features with polyphony in the equivalent modes particularly interesting. The reason for this concerns the position which these tones occupy within the chant tradition. They belong to a series of related categories of short melodic formulas which correlate with the modes of the octomodal system, and which are used for the performance of various liturgical elements. These are: the antiphonal psalmody of the Office; the Office canticles (i.e. Magnificat, Nunc Dimittis and Benedictus Dominus Deus Israel) and the antiphonal psalmodic elements of the Mass (i.e Introit and doxology, and formerly the Communion as well). In addition to these, sets of tones were also used for the solo verses of the Office Great Responsories and the Invitatory psalm of Matins. The greatest concurrence in structure lies between the psalm and canticle tones: the others are rather more complex melodically, but there are other points of variance as well.[1] Since the emphasis of this thesis is exclusively on Magnificat settings, the melodic formulas for their performance will be referred to simply as Magnificat or reciting tones.

The *Liber Usualis* lists two versions of Magnificat tones: simple and solemn. The latter are used on principal feasts of the first and second class and vary from the former only in that they are melodically more ornate. It it is essential to point out that the Magnificat tones quoted in the *Liber Usualis* are standardized versions, and prior to their appearance here, melodic variations existed between sources. Crook quotes five earlier sources to show that whilst there were significant differences in intonation, mediation and termination of the basic form of the tone in several cases, the reciting tone was always the same.[2]

In the same way as James Erb reconstructed the Magnificat tones used by Lasso in the *cantus firmus* settings[3], it is possible to reconstruct those used by Carpentras, Festa and Morales through analysis of the verses from their settings in which the tone is quoted in this

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[1] The tones for the Invitatory psalms of Matins, for example, lack formulas for tones 1 and 8, and the endings of the introit tones and Office Responsory tones are cursive rather than tonic.

[2] These are; the Magnificat tones as used by Lasso in his *cantus firmus* settings, those listed in Pontio's *Ragionamento*, Franchino Gafori's *Practica musica* (1496), the MS source Mü 14745 and the anonymous treatise *Commemoratio brevis* (ca.900). See *Lasso's Imitation Magnificats,* 89-92. Zarlino does not discuss the melodic structure of the psalm tones in *L'Istitutione*, but refers to the tones as they occur in Gafori (1496) and Stefano Vanneo's *Recanetum de musica* (Rome 1533).

[3] See *SWNR* vol.13, xv (note 10).

way, or is paraphrased with little melodic embellishment. *Cantus firmus* treatment is not a structural device used in the Clemens and Gombert Magnificats (with the exception of the *Sicut locutus est* verse from Gombert's paired tone 3 and 8 setting), and it is therefore much harder to reconstruct the reciting formulae accurately in these cases. However, analysis of the imitative points which they generate clearly shows that there are no major differences in melodic structure. The reconstructed tones are listed in Appendix 2 (p. 152), together with a list of verses in which they appear. These are compared with the versions which occur in the *Liber Usualis*. In all cases, melodic simplification has been undertaken (in order to avoid repeated notes), and the starting pitches used in the various verses have been regularized so that there is coincidence in this respect with the tones as they usually appear in liturgical books.[4]

All eight tones are formulaic, and their bipartite structure reflects the structure of each verse of the text. Thus the recitation of the first half of each verse concludes with a melodic cadence on the mediation after the majority of the text has been sung to the reciting note. After this, the larger part of the text for the second half of the verse is sung once again to the reciting note before the termination concludes the verse. Since the purpose of all the tones is to provide melodic material for the recitation of such texts, their most important element is the reciting note, to which the majority of the particular text is chanted. In all liturgical contexts, the tone is preceded and followed by a Proper plainchant antiphon. The intonation and termination are thus the elements which link the tone to the framing antiphon.

Alternative termination phrases (*differentiae)* are provided for all the reciting tones. This is to allow for a smooth melodic transition between the doxology and the antiphon repeat. These were originally listed in tonaries (together with the basic forms of the psalm and canticle tones), sources which had at first exclusively contained Mass and Office antiphons.[5] The number and melodies of the *differentiae* vary between tonaries, although the proportion of distribution is generally consistent, with the fewest alternatives being provided for tones 5 and 6. Once more, lack of standardization of the liturgy means that it is difficult to gain an overall perspective of *differentiae* contemporary with the music under discussion without comparison of sources, though those listed in the *Liber Usualis* reflect the general pattern. Given that all the Magnificats under discussion use only the basic form of the reciting formula, there is no need to list these here.

In addition to the variable finals of the alternative endings, it is evident that even in their fundamental forms, the finals of tones 3, 5 and 7 do not coincide with those of the equivalent

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[4] In some cases, solemn versions are quoted. However, since this happens only in a few instances, the solemn tones as listed in the *Liber Usualis* are not given.

[5] The problem of articulating a smooth transition from the doxology back to the antiphon was addressed early on: the first theoretical discussion of this can be found in the third book of Aurelian's treatise *Musica Disciplina* (ca. 850).

modes of the octomodal system. This obviously presents no problem within a liturgical context, as it is the final note of the antiphon which provides the ultimate tonal definition. When viewed outwith this context, however, the matter is rather more complex. Given both the variable endings and the lack of correspondence between the finals of the basic forms of tones 3, 5 and 7 and the equivalent modes, one can perhaps best describe the psalm and canticle tones as intrinsically rather than actually modal. This idea is supported in Thomas H. Connolly's article "Psalm" in the *The New Grove Dictionary*, where he writes that "the tones are not modal melodies...they are formulas adapted to the characteristics of the mode of the antiphon."[6]

Most Renaissance theorists reflected this idea in their writing by regarding tone and mode as separate categories. For example, Zarlino in the fourth book of *L'Istitutione Harmoniche* (1558), distinguishes between modes "in which one sings the Psalms of David and the New Testament Canticles and those in which one sings antiphons, responsories, introits, graduals, and other similar things." [7] The former he regards as "stable", the latter as "varied" (because "for each mode there is no single tune of fixed formula in which one must sing all the antiphons, responsories, and other similar things written in a mode.")[8] Yet at the same time, the concepts of mode and tone were inextricably bound up. For example, in Pierre Maillart's treatise '*Les Tons ou discours, sur les modes de musique, et les tons de l'eglise et la distinction entre icieux*" (1610), a firm contrast is made between the twelve modes and the eight psalm-tones. The former "are like twelve principles or categories that contain all the lesser [categories]...[and] in which are contained all the species and individualities, and any kind of music that one could imagine...**But the psalm tones are species and individualities contained in the genres mentioned above** [emphasis added]. They are particular chants invented by men in order to chant particular things [and] can always be changed or augmented if desired."[9]

The relationship between tone and mode is also evident in the numerous references made by theorists to the melodic structure of the reciting tones to account for characteristic melodic features of plainchant. The most important is the repercussion, an interval commonly stressed in plainchant melodies which is made up of the reciting note of the modal final and psalm tone reciting note. The repercussions of each of the modes of the traditional octomodal system are given below.

Mode	I	II	III	IV	V	VI	VII	VIII
Repercussion	*d-a*	*d-f*	*e-c'*	*e-a*	*f-c'*	*f-a*	*g-d'*	*g-c'*

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6 See vol. 15, 327.

7 See Zarlino, *On the Modes* , tr. Vered Cohen, ed. Claude V. Palisca (New Haven and London: Yale University Press, 1983), 47.

8 Ibid.

9 See Crook, *Lasso's Imitation Magnificats,* 102, after Maillart.

1:3 Magnificat Tones and Polyphony

Reference to contemporary theoretical writing shows that the situation outlined above was also present in a polyphonic context: whilst many theorists regarded polyphony based on the reciting tones quite differently from free polyphony, in many cases, it is clear that the period concept of polyphonic mode actually depended on the reciting tones to account for certain structural features. Since the purpose of this dissertation is to examine the extent to which polyphonic Magnificats share common features with polyphony written in the equivalent mode, it is important to analyse the ways in which the Magnificat tones are used as a structural basis in the six cycles under discussion, as well as to isolate standard structural characteristics of free polyphony written in the equivalent modes. Much directly relevant information about the use of the reciting tones as a basis for polyphony is provided by contemporary theorists. Probably the most detailed discussion can be found in Cerone's monumental treatise *El Melopeo y Maestra*.[10] In chapters 12-16 of book 12, Cerone details the various styles of composition most appropriate for different liturgical forms. The Magnificat, Nunc dimittis and Benedictus Dominus Deus Israel, he writes, are always "made solemn", and "must be composed in a more lofty style and with more art and more skill than the other canticles and psalms." [11]

Much of the emphasis of Cerone's discussion is on the ways in which the appropriate canticle tone should be quoted in polyphony. In doing this, he draws attention to the "chief difficulty" in writing this kind of music (i.e of producing a work of substantial proportions and sustained interest out of material of limited melodic appeal): "for while the plainsong is always the same, the figured music must be ordered in different ways."

Various ways in which the reciting tones can be quoted are listed. The best arrangement is for all the voices to share an imitative point based on the appropriate intonation at the beginning of each verse (although it is recommended that there should be a certain amount of melodic variation of the point). Alternatively, the intonation can be quoted in two voices, whilst the other parts sing "some free and arbitrary invention." As an example of this, the *Anima Mea Dominum* of Morales' first tone setting is cited.[12] The use of the Magnificat intonation to generate initial imitative points throughout the polyphonic texture is common in all the settings

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[10] As James Amstrong points out, much of the information in this treatise is taken from Pontio's *Ragionamento* (see *How to Compose a Psalm: Pontio and Cerone Compared, Studi musicali* 7 (1978), 103.

[11] See Oliver Strunk (ed.), *Source Readings in Music History* (New York: Norton, 1950, reprinted London: Faber 1981), 80, after Cerone. All the subsequent quotations in the next few paragraphs are taken from this source.

[12] In actual fact, it is only the *cantus* which is based on the temination phrase, whilst the other three voices share a common free point. See *MME*, vol. xvii, 1.

under discussion in this study, though it occurs most consistently in the Clemens and Gombert Magnificats.

The canticle tone can also appear as a *cantus firmus* in one voice, with the remaining voices singing other material, whilst "preserving always the gravity and artifice belonging to the canticles." This is described as a "very good order, often observed by good composers." It is also possible for the intonation and mediant to be present up to the mid-verse (i.e. the point in the polyphony which coincides with the textual *caesura*), after which the subsequent material can be free (or *vice versa*). Another arrangement is for the canticle tone to appear in one voice up to the mid-verse, and then to migrate to another for the second half. In addition, the use of canon is encouraged in the *Sicut erat*, the last verse to be sung to polyphony in an even-verse Magnificat. Although *cantus firmus* treatment occurs in the Carpentras, Festa and Morales cycles, it is most prevalent in the latter two.

Cerone also mentions occasions in which the canticle tone is not quoted at all, and emphasises the difference between polyphony based on the reciting tones and free polyphony by adding that in such cases, "it is the usual custom to pattern the end of the verse on the ending of the plainsong (at least in one part)." Magnificats which do not are described as being "improperly and injudiciously written." In the Magnificat cycles under discussion here, sections not based on the reciting formula occur most frequently in the Carpentras and Morales settings, and in every case, the last cadence of the verse is articulated on the final of the basic form of the Magnificat tone rather than on the final of the equivalent mode. Zarlino as well advocates that composers should "follow the mode and intonation of the canticle as it appears in plainsong."[13] In free works, however, it is recommended that melodic reference to the psalm and canticle tones should not be made. In fact, "such a practice might be considered a shortcoming and be attributed to a lack of power of invention." This is especially true of the termination phrases: Zarlino thinks it much better "to find an invention which will prove more suitable."[14]

Zarlino and Cerone both draw attention to the structural importance that the mediation-final and termination-final of the reciting tones must assume as cadential pitches in settings of psalm and canticle texts. In his section on polyphonic psalmody, Cerone reinforces the importance of the former by saying that it is necessary to form cadences on this pitch "in order that it (the music) maybe immediately recognized as psalmody."[15] He also underlines the significance of the mediation-final and termination-final by recommending that these notes should appear in the *tenor*, traditionally the most important voice structurally.

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[13] *On the Modes*, 48.
[14] Ibid.
[15] *Source Readings*, 79, after Cerone.

CHAPTER TWO

Mode and Polyphony

The role of the mediation and termination finals as cadence pitches in polyphonic Magnificats is significant in the discussion of the extent to which these settings reflect typical structural characteristics of equivalent-mode polyphony. The importance of cadence in the articulation of contrapuntal structure had always been stressed by theorists. During the sixteenth century, however, as they turned much of their attention towards the discussion of mode and polyphony, its function in the articulation of harmonic structure became an extremely important consideration. Lists of appropriate cadential degrees for each mode were common in musical treatises (particularly from the mid-century onwards), and analysis of cadential structure became a key factor in identifying mode.

One of the most detailed Renaissance discussions of cadence occurs in Zarlino's *L'Istitutione.* In chapter 53 of the third book, he gives a detailed definition and description of the function of cadence:

> A cadence is a certain simultaneous progression of all the voices in a composition accompanying a repose in the harmony or a completion of a meaningful segment of the text on which the composition is based. We might also say that it is a sort of termination of the harmonic flow at a midpoint or at the end, or a separation of the main portions of the text. The cadence is very necessary in harmonic writing, since it is needed for marking off sections of the music, as well as of the text. But it should not be used unless the end of a clause or period of the prose or verse has been reached, that is, only at the end of a section or part of a section. The cadence has a value in music equivalent to the period in prose and could well be called the period of musical composition. It is found also at resting points in the harmony, that is, where a section of the harmony terminates, in the same way that we pause in speech, both at intermediate points and at the end. It should not be put always on the same tone [note], but, in the interests of grateful, pleasing harmony, its location should be varied. The end of a section in the text should coincide with the cadence, and this should not fall on an arbitrary tone [note] but on the proper and regular steps of the mode used. [1]

Further information about the role of cadence in modal polyphony occurs in the fourth book of the treatise, *On the Modes.* Here, Zarlino talks of the "form" of the work "which gives being to the music." The form can be analysed

> by keeping an eye on the cadences, which throw a great deal of light on the matter. In this way we shall be able to judge in what mode the composition was written, even if the composition does not end on the proper final of the mode but rather on the median note, or, on some other note which has suited the composer's purpose.[2]

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[1] Zarlino, *The Art of Counterpoint*, tr. Guy A. Marco and Claude V. Palisca (New York: Norton, 1968), 141-42.
[2] *On the Modes*, 90-91.

In this section, Zarlino also differentiates between the "regular" and "irregular" cadence pitches suitable for each mode. Lists of appropriate cadence notes in theoretical works are always listed in some kind of hierarchical order. Whereas Zarlino differentiates only between two types, Pietro Aaron for example, in his treatise *Trattato della natura et cognizione di tutti gli toni di canto figurato...*(1525), identifies five: *ordinate*, *naturali*, *vere*, *discordanti* and *contrarie,* and Gallus Dressler (in *Praecepta musicae poeticae* of 1563) discusses three types: *principales*, *minus principales* and *peregrinae*. It is not only the terminology employed to describe this hierarchical arrangement that differs from theorist to theorist, since there is also a certain amount of variation in the cadence notes indicated. As Palisca notes in his introduction to Cohen's translation of *On the Modes*, a particularly extreme difference in this respect occurs between Aaron and Zarlino. This is because the former's are derived from an harmonic and arithmetic division of the octave, whilst the latter's are transferred directly from the plainchant repertory to polyphony.

It is significant that appropriate cadence pitches discussed by theorists are not always the same in polyphony which uses one of the forms of the reciting tones as a structural basis as that which is free, since in many cases, a clear distinction was made between the two types. This difference was taken over from discussions of mode and tone within a monophonic context. As Powers points out in his article "Mode" in *The New Grove Dictionary*,[3] it was theorists who subscribed to the dodecamodal system who tended to make a distinction between sets of polyphonic tones (used for works based on one form or other of the reciting tones) and polyphonic modes (used for everything else). Thus Zacconi, in *Prattica di musica seconda parte* (Venice, 1622) differentiates between twelve *tuoni harmoniale* and eight *aeri di salmeggiare*. However, as with tone and mode in monophonic contexts, the two sytems are inextricably bound up. This symbiotic relationship between mode and tone is more clearly apparent in situations where the traditional octomodal system is used as a basis for differentiating between the two. Both Powers[4] and Crook[5] discuss the rather complicated procedure by which Banchieri produces a set of nine *tuoni ecclesiastici* in the treatise *Cartella musicale* (Venice, 1613-14), suitable for the composition of "masses, psalms, hymns, canticles and other types of music alternating with plainsong" which were correlated with the twelve modes of Zarlino's dodecamodal system, and used for the composition of "*concerti, (canzoni) francesi, toccatas, madrigals*: in short, for every song lacking a *cantus firmus.*" [6] However, as

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[3] See vol. 12, 414

[4] Ibid.

[5] See *Lasso's Imitation Magnificats*, 96-101.

[6] Ibid., pp. 97 and 100. The addition of the *tonus peregrinus* brings the total number of *tuoni ecclesiastici* to nine.

Banchieri himself admitted, the twelve modes could in fact be reduced to the nine *tuoni ecclesiastici*.[7]

As Crook points out, none of the theoretical writing of the time bears as close a relationship with actual compositional practice as Pontio's *Ragionamento*: "Pontio's symbiosis of psalm-tone theory and psalm-tone compositional practice is not only indicated by his frequent reference to specific pieces, but also by the agreement between his descriptions and the surviving collections of late sixteenth century Italian psalms and Magnificats."[8] In the third book of *Ragionamento*, Pontio states that polyphonic psalmody should be differentiated from "motets, madrigals, masses and the like" because "the psalms have proper and terminal cadences different from those of motets and other compositions, and some of them have other endings." [9] In terms of cadence distribution, differences in terminal cadences between polyphonic tone and polyphonic mode can be seen in the cases of tones 3, 5 and 7, where final closures of the verse are formed on A rather than on the finals of the equivalent modes (E, F and G).

Pontio lists three types of cadence, and these are discussed by Bernhard Meier, Powers and Crook.[10] The first type are *cadenze proprie, e principale,* and mark the major structural events, whilst the second, which rank slightly lower, are *quasi per cadenza principale, e termianate*. The third are the least important, and occur only *per transito*. Meier and Powers extract the appropriate information from Pontio's treatise in order to produce a hierarchical list of cadence pitches for each mode whilst Crook tabulates the primary cadence pitches for each mode in free polyphony, together with its corresponding tone. Powers provides the most detail, in that he includes a fourth category of "inimical" pitches, which is present on account of its contents being listed as foreign to the mode. His list is reproduced below, with cadences marked in the *tenor* register.

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[7] This is achieved by what Crook refers to as equivalence and substitution. For details of this, see ibid., pp. 100-01.
[8] Ibid., p.105.
[9] Idid., p.104, after Pontio.
[10] See Meier, *The Modes of Classical Vocal Polyphony*, tr. Ellen S. Beebe (New York: Broude Brothers, 1988), 103 and 109; Powers "Mode" (*New Grove Dictionary*) and Crook, *Lasso's Imitation Magnificats,* 104.

Table 2.1 Pontio's Cadence Pitches for Free Polyphony

Mode	Cadence pitches			
	Primary	Secondary	Transitory	Inimical
I, II	*d a*	*f*	*g c*	*e b*
III, IV	*e a*	*c'*	*g b*	*f*
V	*f c'*	*a*	*d' g*	*e♭b♭b♭*
VI	*f c'*	*a b♭*	*d' g*	*e♭b♭b♭*
VII	*g d'*	-	*c f a e*	-
VIII	*g c' d'*	-	*f a*	-

Despite Pontio's reference to different cadences for polyphony based on the reciting tones and free polyphony, the extent to which these two phenomena were meshed with one another is underlined by his recommendation that knowledge of the psalm tones is useful in distinguishing authentic from plagal modes in *variate compositione* (i.e. all genres of polyphony which do not use the reciting tones as a structural basis). For example, whilst G and D are the primary cadence pitches in the *tetrardus* modes, cadences on E and A can also occur in mode VII on account of their being the mediation-final and termination-final of psalm tone 7. These occur as transitory pitches in Powers' *conspectus*. This also shows that E and A are not recommended cadence pitches in mode VIII, although C, the upper pitch of the modal repercussion (and therefore the reciting-note and mediation-final of psalm tone 8) assumes considerable structural importance instead. Pontio admits an analogous situation in the other modes as well.

In addition, Pontio also suggests that authentic and plagal pairs of modes can be differentiated through analysis of imitative structure. Two aspects are particularly important here. First is the procedure of the voices within the modal octave. By long-standing theoretical tradition, each mode was divided into a diapente (i.e. a perfect fifth) and diatesseron (i.e. a perfect fourth). There were four species of diapente and diatesseron, which are given below :

Species	Diapente	Diatesseron	Mode
First	*d-a*	*a-d'*	I/II
Second	*e-b*	*b-e'*	III/IV
Third	*f-c'*	*c'-f'*	V/VI
Fourth	*g-d'*	*d'-g'*	VII/VIII

In the authentic modes, the diapente lies below the diatesseron, whilst in the plagal modes, it lies above. Thus in mode I for example, the modal octave is divided *d-a-d'*, whilst in mode II, the division is *A-d-a*. In polyphony, the division of the octave is often reflected in the imitative structure: in many cases, a motif is formed either within the appropriate species of fourth or fifth, or the note which divides the octave (often referred to as the *median*), is stressed. Second is the way in which the modal repercussion is also commonly outlined, particularly in the opening section or *exordium*. Again in the context of the *tetrardus* modes, it is common for motifs in mode VII pieces to outline the interval *ut-sol* (*g'-d''* in *cantus* pitch), and in mode VIII pieces, for *ut-fa* (*g'-c''*) to be outlined.

Such information is clearly useful to the present-day analyst: for example, it forms the basis of the discussion of structural features of Renaissance choral music in Meier's *The Modes of Classical Vocal Polyphony*. But whilst contemporary theory can tell much about a period view of modal polyphony, it is important to speculate whether there are any other phenomena which can offer relevant information. In his article *Tonal Types*, Powers actually relegates period theoretical information to a secondary position. The reason for this, he points out, is the enormous lack of consistency which this material displays. The difference in appropriate cadence pitches for each mode specified by Aaron and Zarlino, for example, has already been mentioned. In addition, theorists encountered problems in applying the principles of modal theory (which was originally developed in conjunction with plainchant) to polyphonic structures. Furthermore, much debate was concentrated on what Powers terms "cultural" rather than "technical" considerations, which included the humanist problem of reconciling the contemporary eight mode system with the twelve mode system of Antiquity.[11]

As Powers notes, interest in the question of mode and polyphony intensified during the first quarter of the sixteenth century, and the first notable attempt to discuss the modality of large corpus of music occurs in Aaron's *Trattato*.[12] Aaron, like his contemporaries, concentrates

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[11] The most well-known attempts to do this are found in Heinrich Glarean's *Dodecachordon* (Basle, 1547) and Zarlino's *L'Istitutione.*

[12] The music discussed here was all published by Petrucci and Antico between 1500 and 1522.

concentrates on the transference of monophonic modal theory to polyphony, and emphasises the *tenor* as the most important voice and that which defines the mode of the whole piece (except in cases where a *cantus firmus* is quoted in another voice). In situations where the *tenor* has an irregular final (i.e. A, B♭ or C), these are explained with reference to the reciting tones and are regarded as *differentiae*. As Powers explains, Aaron is not concerned with saying which modes these pieces were composed in, but which they can be assigned to *a posteriori*. This, Powers believes, does not reflect the full complexity of the situation, for

> to show that the eight-fold system can be made to constitute a set of categories to which any composition can be assigned to *a posteriori*, as Aaron most ingeniously did, is by no means to show that a "mode" is an *a priori* pre-compositional property of every piece of Renaissance polyphony, as a "tonality" certainly is a pre-compositional property of every eighteenth-century piece.[13]

This *a posteriori* approach to modal assignation underlines the trend for grouping pieces within modally ordered collections, a practice which became more frequent from the mid-century onwards. In this way, collections such as Susato's *Liber Ecclesiasticarum* (1553-60) reflect editorial judgements about mode and not necessarily the composer's pre-compositional intention. In addition to such publications, however, there are examples of modally ordered groupings which were written specifically to reflect one or other of the modal systems of the day.[14]

Taking as his basis Siegfried Hermelinck's *Dispositiones Modorum* (Tutzing: Schneider, 1961), Powers suggests that editorial judgements about mode took into consideration three criteria. First, whether the *cantus durus* (natural) or *cantus mollis* (flat) system was used. Second, whether *chiavette* (high) or *chiavi naturali* (normal) cleffing was used.[15] Third, the pitch-class of the lowest note in the final sonority was, generally, though not consistently, taken into account. In most cases, authentic and plagal pairs of modes are differentiated by cleffing (*chiavette* in the former and *chiavi naturali* in the latter). However, this matter becomes complex when one considers transposition. For example, modes V and VI in their untransposed forms are distinguished by the presence of high clefs in V and normal in VI, with system and final consistent. However, the eight-mode system allows for the upward transposition of mode VI by a fifth, so that the final would then be on C. This necessitates a transfer to the natural system (in order to reflect the proper intervallic order of the mode), and the use of high clefs (in order to reflect the higher *ambitus*). In this way, the difference between (authentic) mode V and

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[13] Powers, *Tonal Types*, 434.

[14] Powers, ibid., 435 cites Alexander Utendal's *Five Prayers from the Prophets* as an example which displays the composer's intention to reflect the dodecamodal system.

[15] These are the standard cleffing configurations which were prevalent between ca. 1540-early seventeenth century (see Hermelinck's article on *chiavette* in *The New Grove Dictionary*, vol.4, 221). The *chiavette* configuration is made up of g2, c2, c3, c4 or F3, and the *chiavi naturali* of c1, c3, c4 and F4.

(plagal) mode VI transposed is no longer a matter of consistent final and system with different cleffing, but of consistent cleffing with different system and final. Powers condenses the information about system, cleffing and final so that the tonal types of the two modes just mentioned can be represented as ♭-g2-F and ♮-g2-C. Clearly, g2 specifies that the *chiavette* configuration is present, and that the voices below the *cantus* have c2, c3 and c4 or F3 clefs. In cases where c1 is specified, this indicates that *chiavi naturali* cleffing is used, and that the other voices have c3, c4 and F4 cleffing. In cases where there are deviations in cleffing, and where the vocal ensemble is for more than four voices, the clefs of all the parts are given. For the sake of consistency, the tonal types of the Magnificats under investigation here are presented in the same way.

Bearing all this in mind, Powers argues that the three criteria referred to above imply that instead of eight polyphonic modes (or "modal categories"), there are in fact what he terms 24 tonal types,[16] with six finals in the natural system (C, D, E, F, G and A), and six in the flat system (C, D, F, G, A and B♭): "No major composer with a substantial corpus of repertory is represented by even as few as twelve of these, let alone eight."[17] These tonal types "may be intended to represent a mode in a categorical scheme: that is not to say, though, that the tonal type in question is that mode."[18] In saying this, Powers makes a clear distinction between modal category and tonal type. The first he describes as "emic," by which he means that it is inextricably bound up within its musico-cultural context. In other words, it is what one might describe as a period view of modality, which is accessible through reference to theoretical writing of the time. The second is "etic, in that it is identifiable by three markers [system, cleffing and final] which are objectively observable completely apart from its musical or cultural context."[19]

By depending on contemporary theoretical information to explain the structural features of Renaisssance polyphony, an analyst such as Meier views modal polyphony from an emic perspective. The problem with this, as Powers sees it, is that it is based on the assumption that mode is universal. This leads to a situation where "if in a particular genre a given tonal type can be shown in any instance to be correlated with a given modal category, then all instances of that tonal type are said to be instances of that mode in question." [20] This universal view of mode, Powers believes, has led Meier to miss or mistake the cyclic modal plan of some collections and to attribute particular pieces to particular modes "when there is no evidence that any [modal attribution] should be made *a posteriori*, let alone that there was any pre-

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16 Hermelinck lists 20 *Tonartentypen* in his study of Palestrina's *oeuvre*. See *Dispositiones*, 100-02.
17 *Tonal Types*, 438-39.
18 Ibid., p. 439
19 Ibid.
20 Ibid., p. 442.

compositional modal intent."[21] His attempt to break down the universal perspective rests on three points. First is that the majority of modes can be represented by more than one tonal type (and in a few instances, a single tonal type can represent more than one modal category).[22] Second, in some cases where modal presentation was intended by the composer it was not always recognized as such.[23] Third, in some cases, tonal types are distributed differently in modal and non-modal collections by the same composer.[24]

For both Hermelinck and Powers, system, cleffing and final are the chief markers which distinguish tonal types. This is not to say, however, that characteristic melodic and cadential patterns are unimportant: Powers, for example, demonstrates the link between the tonal type ♮-g2-A with mode I and ♮-c1-A with mode III by analysis of these features,[25] and Hermelinck, in chapter five of *Dispositiones Modorum*, discusses the common melodic and cadential features of his *Tonartentypen*. A study of the extent to which polyphonic Magnificats reflect standard structural features of polyphony written in the equivalent modes can succesfully use both Hermelinck's and Powers' theory of tonal types in conjunction with analysis of cadential and imitative structure. However, unlike Hermelinck and Powers, I believe that in the context of polyphonic Magnificats, it is essential to regard cadence and imitation as of greater importance than the three objective markers which constitute the basic definition of a tonal type. The reason for this is that the Magnificat tones on which polyphonic versions are based do not always demonstrate melodic patterns and cadence pitches which are typical of the equivalent mode. Powers' definition of the tonal type requires that "the assignment of a piece to a mode should not be blatantly incompatible with theoretical descriptions of the mode [i.e. with typical melodic and cadential patterns]. That is, one could not suppose that the tonal type ♮-g2-G could ever represent mode VI, or that the tonal type ♮-c1-G could ever represent mode V, and so on."[26] However, in the context of polyphonic tone 5 Magnificats, for example, the tonal types do display such incompatibility. Gombert's, for example, has the tonal type ♮-c1-A, which contrasts strongly with the usual mode V tonal type ♭-g2-F. Some of the other tone 5 Magnificats under investigation in this study are also contrasted with the usual mode V tonal type in terms of system and final; others differ only in final. Clearly, discrepancy in final is due to the fact that the termination of the basic form of the reciting tone is A rather than F.

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21 Ibid.

22 An example of this is the use of ♮-g2-A as a tonal type representative of modes I and III. See ibid., 452-53.

23 Here Powers discusses the way in which the modal ordering of Lasso's *Sacrae Cantiones* (July 1562) is destroyed by the re-ordering of the contents in A. Gardano's reprint of November 1562. See ibid., 460-61.

24 One of the examples of this discussed by Powers is the tonal type ♮-g2-C, which occurs fairly frequently in Palestrina's *oeuvre*, though never in a modal collection. See ibid., p. 466.

25 Ibid., pp. 453-55.

26 Ibid., p. 443.

Conversely, in the case of the tone 1 Magnificats, which are mostly accommodated with the standard mode I tonal type ♭-g2-G, initial imitative structure is atypical of the kind usually found in mode I polyphony. In the case of melodic structure, this is because the intonation begins not on the modal final, but on the third above. In the case of the tone 5 Magnificats, reference only to Powers' minimal markers (cleffing, system and final), without recourse to melodic and cadential structure would imply that a piece written in the natural system with A-final could not possibly have any connection with mode V, unless there were concrete proof that there was an *a priori* compositional intention to write in this mode (for example, that it featured in a cycle specifically designed by the composer to be in modal sequence). Whilst such a phenomenon is so unlikely as to be almost impossible, given the intrinsic modality of the reciting tones and the extent to which the concept of mode and tone were intermingled in both monophonic and polyphonic contexts, this is not the case with polyphonic Magnificats. This highlights the the unique position which polyphonic Magnificats occupy within the overall corpus of modal polyphony.

Despite the discrepancies between the tones 1 and 5 Magnificats with polyphony written in the corresponding modes, I shall demonstrate during the course of this thesis that in situations where the melodic outline of the reciting tone is responsible for structural features in the polyphonic versions which are atypical of those found in equivalent-mode polyphony, there are occasions when the composer either abandons the reciting tone as a basis, or uses it in such a way that the polyphony is drawn in line considerably with that typical of the equivalent mode.

CHAPTER THREE

Analytical Method

Given the purpose of this study, the focus will be primarily on an historical or period understanding of this repertory. This is because modality is itself a pre-tonal construct. To facilitate this, my analytical method is based heavily on concepts contemporary with the repertory under discussion, and concentrates, like Meier's, on melodic and cadential structure.[1] Like Meier, I shall deal with these structural features separately in most cases, though in some, it can be useful to discuss these aspects together.

In the case of the former, emphasis will be placed on the melodic character of the *exordium* (opening passage) of the Magnificat verse, taking into consideration entry notes, the movement of the motif through the modal octave and the extent to which modal repercussions are outlined. As Imogene Horsley points out,[2] in the late fifteenth and early sixteenth centuries, theorists listed a wide range of possible entry pitches of initial motifs, but that roughly by the third decade of the sixteenth century, the number had been greatly reduced, and in the vast majority of cases, the starting pitch of the opening subject (the *dux*) was the final of the mode in which the composition was written.[3] (Indeed, in the case of Gombert, she suggests that the mode and the final chord of a piece can usually be anticipated by reference to the opening imitative arrangement.) Entries of the answering voice (the *comes*) are usually formed on the fifth or fourth above. The latter is particularly common in *deuterus*-mode polyphony, (where entries on B can be problematic due to the possibilty of tritones), and also in mode VIII polyphony.

Clearly, in situations where the *dux* is formed on the third degree of the mode, this, together with entry of the *comes* on the fifth above results in a situation in which the mode is not immediately obvious at the outset of the composition. Reference to Appendix 2 shows that

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[1] Clearly, if the aims of the investigation were different, for example, to demonstrate the tonal coherence of Renaissance polyphony in a way that makes sense to us today, it would be impossible to do this with such a narrow analytical perspective. As Karol Berger comments:

> We cannot expect sixteenth century theorists to answer directly nineteenth century questions. But that means neither that our question is illegitimate (we must be able to examine the achievements of an earlier age from standpoints suggested by later develpments), nor that an indirect answer cannot be found.

(*Tonality and Atonality in the Prologue to Orlando di Lasso's Prophetiae Sibyllarum: Some Methodological Problems in the Analysis of Sixteenth-Century Music*, *MQ* 66 (1980), 484).

[2] See "Fugue and mode in 16-th Century Vocal Polyphony" in *Aspects of Medieval and Renaissance Music*, ed. Jan la Rue (New York: Pendragon Press, 1966), 406.

[3] She also states that entries of the *dux* could be made on the third or fifth above, but that by the end of the century, the use of these degrees had become rare. See ibid., 410.

in the cases of Magnificat tones 1, 2, 3, 4 and 7, the opening notes of the reciting formulas are not identical with the equivalent-mode final. Therefore in these cases (except in tone 4, where the opening pitch is that on which the *comes* enters in polypony), the opening passages of those verses which use this material to generate the initial melodic material are not typical of the sort most commonly found in equivalent-mode polyphony.

In the analysis of cadence structure, emphasis will be placed on the distribution of cadences during the course of the Magnificat verse. The melodic structure of the Magnificat tone *per se* involves only two melodic cadences; those which form the mediation and termination finals. Polyphonic Magnificat verses, on the other hand, are usually structured with several harmonic cadences. Cerone says nothing about suitable cadence pitches for Magnificats, other than that those which mark the textual *caesura* and end of the verse should be made on the same pitches as those of the reciting tone on which the setting is based. Polyphonic Magnificats which reflect most clearly the melodic structure of the reciting tone are therefore those in which these points are marked with closures on the appropriate pitches. In this study, these closures will be referred to as the mid-verse and final cadences. In addition, other cadences in the first half of the verse are also made on the mediation-final, whilst in the second half, cadences on this pitch may also feature until the last closure is made on the termination-final, or the termination-final itself is the predominant cadence pitch.[4] For example, in a tone 8 Magnificat, this arrangement involves the formation of cadences on C up to and including the mid-verse, (and perhaps beyond), and on G during the remainder of the verse or just at the end. Obviously, the accentuation of two different cadence pitches in two consecutive passages is atypical in most free polyphony, so it will be interesting to see the extent to which this arrangement is maintained in the Magnificats under discussion here. In addition, it will also be necessary to note what other cadence pitches are used, and the relative importance these have in free polyphony written in the equivalent mode. Given Crook's statement about the pragmatic nature of Pontio's cadence hierarchy with repect to mid-sixteenth century polyphonic repertories (see above, p.18), this will be taken as a yardstick, together with the results of Meier's analyses in *The Modes of Classical Vocal Polyphony*.

In the context of cadential analysis, it is important to keep in mind that whilst the role of cadence in Renaissance music is the same as that in tonal music (i.e. to articulate the musical structure), it was regarded by both sixteenth century composers and theorists primarily as a linear rather than harmonic phenomenon. The basic form which is discussed in theoretical writing of the time, is of a step-wise movement from a sixth outwards to an octave, or of a third inwards to a unison.

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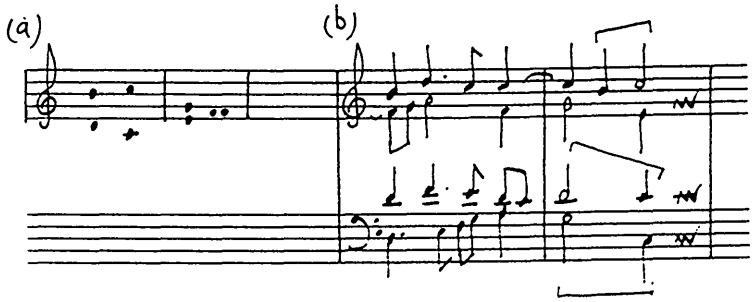
[4] Also, cadences on the opening note of the Magnificat intonation occur in a few instances. Examples are given during the course of the thesis.

Ex. 3.1



However, there is more to the Renaissance concept of cadence than this basic two-part structure. Thus such a view as that put forward by Putnam Aldrich, that "the position of the cadence [in the polyphony] is established by two voices (and two voices only)" does not reflect the true complexity of the situation.[5] Zarlino, for example, states that whilst the patterns quoted above are the basic core, "a cadence is a certain simultaneous progression of all the voices " (see p. 15).

Of modern studies, Meier's *The Modes of Classical Vocal Polyphony* is that which discusses cadence in most detail, whilst stressing the contrapuntal essence of the concept with regard to its immediate historical context. In emphasising the linear aspect, he adopts the terms *clausula tenorizans* and *clausula cantizans* (borrowed from seventeenth century theory), to label the typical melodic movement which occurs in the *tenor* and *cantus* at points of cadence; these are the upper and lower voices respectively in Ex. 3.1a above. Because of this, these voices were regarded by theorists as of greater structural importance than the *altus* and *bassus*. In addition to these, Meier also describes the common movement of the *bassus* from either the fifth above (or fourth below) the final to the final as the *clausula basizans.* The structural importance of the *tenorizans* and *cantizans* figures was reflected in the compositional method: contemporary theory regards these as the first elements to be written, after which the *clausula basizans* would be added (though this is included only in the more structurally important closures, such as at those which end the *prima* and *secunda pars* of a bipartite motet). Lastly, the least important element of the cadence, the *clausula altizans*, which filled in wherever it could, was included. All these cadential *clausulas* together form an arrangement like that quoted in Ex. 3.1b. It is important to add that the cadential *clausulas* are not restricted to the voices from which they take their name. In fact, it is possible for any *clausula* to appear in any voice (though it must be said that it is extremely unlikely for the *basizans* figure to appear either in the *cantus* or *altus* except in two-part pieces). However, it will be clear that the most

[5] See *An Approach to the Analysis of Renaissance Music, MR* 30 (1969), 2.

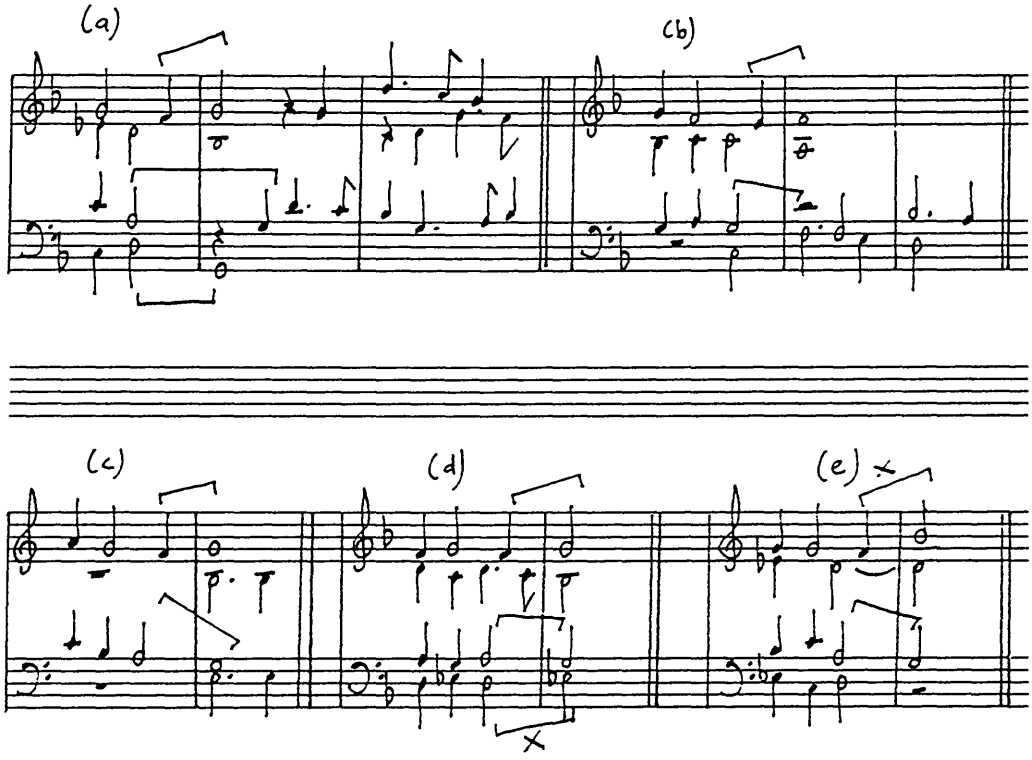
structurally important, or "strong" cadences, from a contrapuntal point of view (such as those which end the *prima* or *secunda pars* of a bipartite motet, for example), would involve the cadence *clausulas* in the voices from which they take their name.

It is also vital to stress that it is not on every occasion that the cadence resolves as one might expect. Zarlino terms this phonomenon *"fuggir la cadenza"* (evading the cadence), and specifies when this should be used:

> cadences were devised to mark off full sections of a larger harmonic composition and to punctuate the complete sentences of the text...But to make intermediate divisions in the harmony and the text, when the words have not reached a final conclusion of their thought, we may write those cadences which terminate on the third, fifth, sixth or similar consonances. Such an ending does not result in a perfect cadence: rather this is called "evading the cadence." It is fortunate we have such evaded cadences. They are useful when the composer, in the midst of a beautiful passage, feels the need for a cadence but cannot write one because the period of the text does not coincide, and it would not be honest to insert one. [6]

Meier identifies various types of *cadenza fuggita*, and it is useful to summarise these here.[7]

Ex. 3.2



6 *Art of Counterpoint*, 151-52.

7 Unless otherwise stated, the following examples are all taken from *Modes of Classical Vocal Polyphony*, 100-01.

Firstly, the *cantizans* and *tenorizans* can be terminated prematurely by the inclusion of rests into the voices which carry them, but he does admit that the relevant concluding material may appear after the rests, but that the resemblance to the *clausula* terminations is coincidental, as it constitutes the start of subsequent melodic phrases (Ex.3.2a). Alternatively, a new imitative point which coincides melodically with one of the *clausulas* could be generated before the cadence has been resolved, in a voice which has been silent beforehand (Ex. 3.2b). It is also possible for the *bassus* to enter (once again, after a period of rest), neither on the unison or octave below the cadence note, but on some other note instead (Ex. 3.2c). Finally, one of the most common ways of creating *cadenze fuggite* is by the alteration of the final notes of one (or more) of the cadential *clausulas* (Exx. 3.2d and e).

As Meier writes:

> In spite of the unexpected endings of these...cadences, they still reveal stereotyped procedures, "normal" in their musical-syntactic function. Consequently, a *cadenza fuggita* may fulfil the same task with respect to the mode as a cadence that not only began, but also ended, as the listener expected. [8]

This clearly refers to In Exx. 3.2c and d above, where the movement of the *bassus* obstructs the cadential resolution of the *tenorizans* and *cantizans* figures. In the other examples, however, this is not the case, and although the *cantizans* and *tenorizans* do not resolve strictly according to theoretical precepts, the listener nevertheless hears *overall* the expected resolution. This is because of the presence of a movement which might be rather anachronistically described as V-I movement in the lowest voice. In Ex. 3.3a, this is the *basizans* figure articulated by the *bassus*; in Ex. 3.3b, it is the entry of the motif in the *bassus* which outlines the interval *ut-fa*, and in Ex. 3.3e, it is the interval *d-g* formed by the successive final notes of the *bassus* and *tenor* phrases.

Given the linear aspect of Renaissance cadence, in which the *basizans* figure is theoretically of secondary importance to the *cantizans/tenorizans* unit, to what extent can can the V-I figures in the examples above be regarded as structural?[9]

Critics such as Leeman Perkins, for example, adamantly refuse to grant any structural importance to the *basizans* figure in the articulation of Renaissance musical closure. Whilst he admits that the V-I figure is the defining factor of cadence in tonal repertories, "bass progressions fundamental to tonal music are nonstructural and nonessential in the cadence formulas that were contrapuntally conceived."[10] However, since as listeners we cannot avoid hearing these *bassus* progressions as structural, why should we not simply regard them as such?

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[8] *Modes of Classical Vocal Polyphony*, 101.

[9] Although Meier's discussion of cadence emphasises its linearity, he does add that in the *basizans* figure, one "can recognize the earliest suggestions of a dominant-tonic progression." Ibid., p. 90.

[10] *Mode and Structure in the Masses of Josquin*, *JAMS* 26 (1974), 189.

There are, after all, contemporary theoretical precepts for treating the *clausula basizans* in this way.[11] Zarlino, for example, gives a clear example of an alternative to the basic cadence structure outlined above, in which the *clausula cantizans* is supported with a *basizans,* and whilst stressing that this type should not be used much in two-part writing, he adds that it is common in music for three or more voices.[12]

In the analyses which occur in the following chapters, I have attempted as far as possible to show the extent to which the melodic cadences of the reciting tone (i.e. the mediation and termination finals) are reflected in polyphonic Magnificat settings, together with the role these cadences play in the articulation of harmonic structure. It is in the latter aspect that a more interesting discussion can be made. To explain this further, it is necessary to make a distinction between the linear and harmonic aspects of Renaissance polyphony. As will become evident, there are a number of occasions where despite the fact that the basic *tenorizans /cantizans* framework is present, it is obstructed by the movement of the lowest voice. For example, this happens particularly clearly in the Clemens tone 6 Magnificats, where the *cantus* and *tenor* form closures on A which are underpinned by the presence of *f* in the *bassus*.[13] This results in a situation in which it is F, and not the cadence pitch, which is consolidated as the tonal centre. Similarly, in Clemens' tone 5 Magnificats, structural cadences on C are often treated as peparatory stages in the consolidation of F as the tonal centre, though there are no *tenorizans/cantizans* figures which resolve onto the latter pitch, but rather a V-I movement in the *bassus*. [14] Thus in the examples just described, this means that cadences which can be described as "strong" in a contrapuntal sense (i.e. in that they contain the usual *clausulas* in the appropriate voices and are text-linked), are not necessarily "strong" in an harmonic sense.

In the analytical section of this thesis, cadential distribution in selected Magnificat verses is presented in tabular format, as it also is in Meier's *Modes of Classical Vocal Polyphony.* Thus, in addition to the bar number and cadence pitch, the voices which carry the *cantizans* and *tenorizans* figures are also listed. The first of these is found on p. 44. Given that cadence is viewed both in linear and harmonic terms in this thesis (rather than simply as a linear phenomenon, as it is by Meier), occurrences of the *clausula basizans* are also included, not only when it supports the basic *cantizans/tenorizans* unit, but also when it is used in conjunction with one or other of the *cantizans* or *tenorizans.* (as can be seen in Ex. 2.3a above). Instances where it is split between two different voices are also included. In the repertory under

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[11] As Bonnie J. Blackburn suggests, "the suspension dissonance has the same function as the dominant in tonal harmony, and in many cases not only behaves like a dominant but sounds like one." See *On Compositional Process in the Fifteenth century, JAMS* 40 (1987), 222.

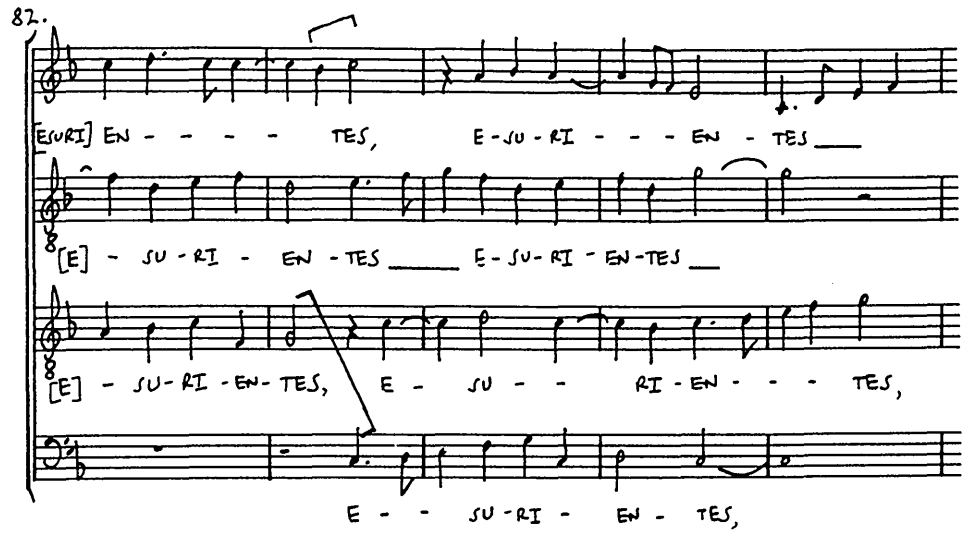
[12] See *Art of Counterpoint,* 147-48.

[13] See Brussels *Quia fecit* (bb. 14-15), *Fecit potentiam* (bb. 15-16) and *Esurientes* (bb. 16-17). In the Lakenhal setting, see *Quia fecit* (bb. 17-18).

[14] For a full discussion of this, see Chapter Six, pp. 92-93.

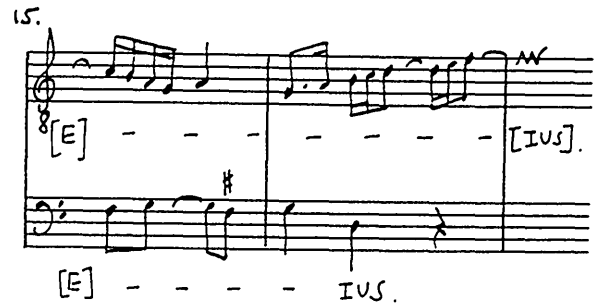
investigation in this study, a particularly clear example occurs in the *Esurientes* from Carpentras' tone 5 Magnificat. Ex. 3.3 reproduces bb. 82-86 of this verse.

Ex. 3.3



Here, the *basizans* figure which supports the *clausula cantizans* on *c''* in the highest voice is produced by the end of the *tenor's* phrase on *g* and the beginning of the next phrase in the *bassus* on *C*. In the cadence table of this verse which can be found on p.98, this is represented as T/B in the *Basizans* column. The *cantizans* and *tenorizans* figures are also sometimes divided between voices in this way, though this is less common. Also included are what I term mid-phrasal and inter-phrasal cadences. In the tables, these are designated with the letters MP and IP. The former are useful in that they often highlight passing cadences (i .e. cadences which do not coincide with syntactic structure of the text, but which can be important in the articulation of harmonic structure). As their name suggests, they are characterised by the presence of cadential *clausulas* within the phrase. Ex. 3.4 reproduces bb. 15-16 of the *Quia fecit* from Festa's tone 1 Magnificat.

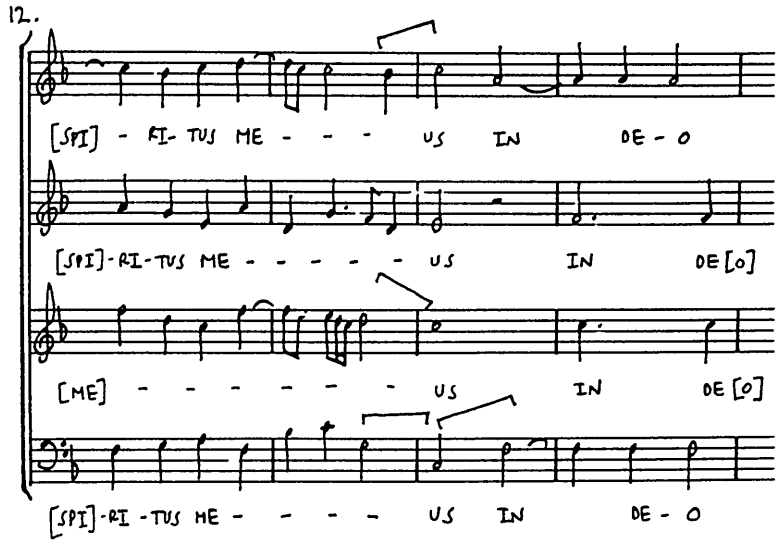
Ex. 3.4



This example highlights a passing cadence on G formed by the *tenor* and *bassus* (the *cantus* and *altus* are silent during this passage). In both voices, the resolution of the cadential figures do not coincide with the end of the musical or textual phrase. In the *bassus*, the resolution of the *clausula cantizans* occurs as the penultimate note of the phrase, while in the *tenor*, the resolution of the *clausula tenorizans* occurs in the middle of the phrase, which ends eventually in b. 19 (and which incidentally forms the *tenorizans* figure in a subsequent G cadence). Ex. 3.2b above also cantains a mid-phrasal *basizans* figure.

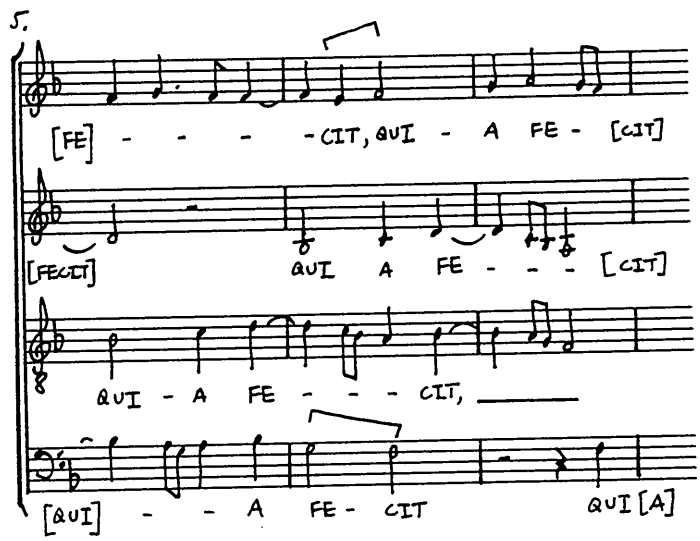
The designation inter-phrasal is useful in that it identifies a function which might otherwise be regarded as incidental to the main cadence plan. Examples of this type are the C cadences mentioned above found in Clemens' tone 5 Magnificats which prepare for the consolidation of F as the tonal centre. Preparatory cadences, together with their resolutions, are indicated by brackets in the cadence tables, as can be seen in the cadence summary of the *Esurientes* verse from Clemens (B) on p.94 . Ex. 3.5 reproduces several bars from the *Et exultavit* verse from the tone 5 Brussels setting.

Ex.3.5



As this shows, F is consolidated in b. 14 by the inclusion of a *basizans* figure *g-c* in the C cadence, and the beginning of the subsequent phrase in this voice on *f,* thus creating the illusion of another *clausula basizans*. Unlike the mid-phrasal cadences, which can involve any of the cadential *clausulas*, inter-phrasal cadences occur most often in conjunction with the *clausula basizans*. One exception, however, is found in the *Quia fecit* from Gombert's tone 1 Magnificat, a short passage of which is reproduced as Ex. 3.6. This shows quite clearly how the *cantizans* figure in the top line (which forms a cadence with the *tenorizans* figure in the *bassus*) is split between two phrases.[15]

Ex. 3.6



15 Although one might initially think that the inter-phrasal *cantizans* figure in the *cantus* at this point is the product of editorial text underlay, the melodic nature of the *Quia fecit* point indicates that this is not the case: clearly, the second *f* in b,6 must be the first note of the repeated point.

Another feature included in my cadence tables which is lacking in Meier's is indication of notes which obstruct the *cantizans/tenorizans* unit, such as those described above in the context of Clemens' tone 6 Magnificats. In a situation where a cadence formed by the *cantus* and *tenor* on A is underpinned by *f* in the *bassus*, *f* is recorded in the same column in which the cadence note is listed. In the context of cadential melisma in final closures, where the cadence is initially obstructed, the pitch of obstruction, together with the resolution, are listed in brackets in the cadence pitch column. This occurs frequently in the tone 5 Magnificats which use the *cantus mollis* system. Once more, this can be seen in the cadence summary of the *Esurientes* from Clemens (B) (p. 94).

In the cadence tables in this study, the term *cadenza fuggita* (referred to as *CF*) is used. This abbreviation indicates the kind of resolution found in Ex. 3.2a, b and e. In Exx. 3.2 c and d, the nature of the *bassus* means that the cadence is not aurally conclusive, and this is recorded as an obstruction instead. The cadence tables therefore give a good idea of the relative contrapuntal strength of cadences (i.e. which *clausulas* occur and in what voices), together with an indication of how they fit in with the overall harmony. Having said this, however, it is important to add that it is in the discussion of the role of cadence within the overall harmonic structure which prompts a more interesting discussion, so more emphasis will be placed on this during the course of the thesis.

One final aspect of cadence needs to be discussed before the analytical discussion can begin. One of the main conclusions of both Powers' and Meier's analyses is that the authentic and plagal distinction which exists in the monophonic modes is also evident in polyphonic contexts. This is seen most clearly in Powers' case with the use of different cleffing configurations in each, and in Meier's, pitches used in the cadence distribution and by the way in which imitative points often outline the appropriate repercussions. However, in addition, Meier also identifies another way in which this contrast is manifested, which involves the position of cadences within the polyphonic texture. Once more, the impetus for this is found in Renaissance musical theory.[16] For example, in the G-final *protus* modes, D is regarded by theorists as a primary cadence pitch in both. However, in mode I, cadences on this pitch tend to occur as closures above the final, whereas in mode II, they usually occur below the final. Cadences above the final are defined by the resolution of both the main cadence figures (*cantizans* and *tenorizans*) in the *cantus* and *tenor* on the pitches *d''* and *d'*, (see Ex. 3.7a, from Morales' tone 1 *Sicut locutus est),* or at least of the resolution of one or other of the *clausulas* in the *cantus* on this pitch. Conversely, cadences below the final are formed by the articulation of

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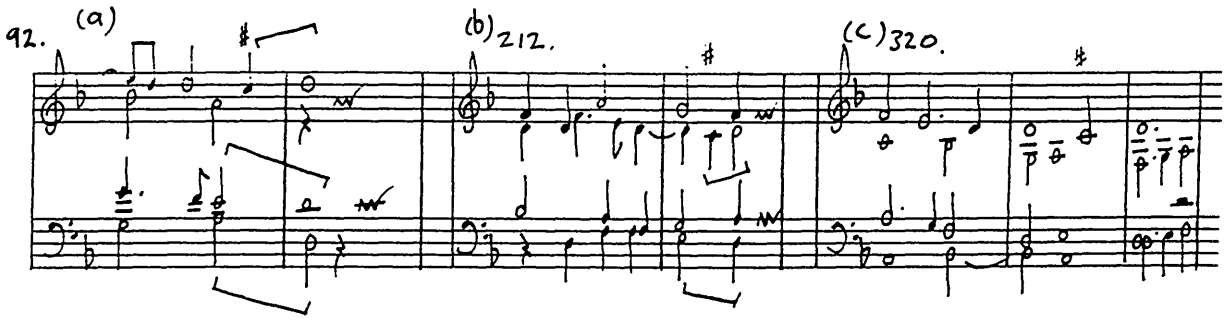
[16] Meier cites Dressler's *Praecepta musicae poeticae* as the main source for this. See *Modes of Classical Vocal Polyphony*, 114.

the *cantizans* and *tenorizans* figures in the *altus* and *bassus* an octave below on *d'* and *d* (see Ex. 3.7b, which is taken from the *Quia fecit* from Carpentras' tone 2 Magnificat). In addition, the formation of the cadence figures by the *cantus* and *tenor* on *d'* and *d* also constitutes a closure below the final (see Ex. 3.7c, which is taken from the *Gloria Patri* from Carpentras' tone 2 setting).

Ex. 3.7



CHAPTER FOUR

Magnificats Based on Tones 1 and 2

In many cases, polyphony in modes I and II is transposed upwards with the result that it occurs in the flat system with G-final. The change of system is necessary so that the intervallic order of the mode can be maintained: i.e. that the interval between *mi* and *fa* is a semitone. In fact mode II is practically always transposed in this way, though upward transposition by an octave is also possible, but less common. Transposition of mode II is necessary due to the low ranges which would otherwise occur. This is particularly the case in the *tenor* and *bassus*, where the respective *ambitus* would be approximately *A-a* and *D-d*. Transposition of mode I upwards to G is not only reflected by the move into the flat system, but also by differences in cleffing. This can be seen by reference to the tonal type representations of mode I which occur in eight of the modally-ordered collections discussed by Powers.[1] Table 4.1 shows that whilst mode I pieces with G final make use of the tonal type ♭-g2-G, mode I in its untransposed form is represented by the tonal type ♮-c1-D. Table 4.2 shows the implied ranges implied ranges of these cleffing configurations in *a voce piena* polyphony.

Table 4.1 Tonal Types of *Protus*-mode Polyphony from Modally-ordered Collections

Publication	Mode I	Mode II
Rore: *I madrigali a cinque voci* (Venice, 1542)	♭-g2-G	♭-c1-G
Susato (ed): *Premier livre des chansons a 3 parties* (Antwerp, 1544)	♮-c2 c4 F4-D ♭-g2 c2 F4-G ♭-g2 c2 F3-G	♭-c1 c3 F3-G
Lasso: *Cantiones Sacrae* (Munich, 1562)	♭-g2-G	♭-c1-G
Palestrina: *Madrigali (spirituali)* (Rome, 1581) (*Vergine* cycle)	♮-g2 c2 c3 c4-A	♮-g2 c2 c3 c4-D
Lasso: *Psalmi Davidis* (Munich, 1584) (*Penitential Psalms*)	♮-c1 c3 c4 F4-D	♭-c1 c3 c4 c4 F4-G
Lasso: *Cantiones Sacrae* (Graz, 1594)	♭-g2-G ♮-c1-D	♭-c1-G
Palestrina: *Madrigali spirituali* (Rome, 1594)	♭-g2-G	♭-c1-G
Lasso: *Lagrime di san Pietro* (Munich, 1595)	♮-c1-D	♭-c1-G

[1] This list (and others which occur in subsequent chapters) has been compiled from most modal collections discussed in *Tonal Types* in order to give a representative idea of the tonal types commonly used in free polyphony.

Table 4.2 Vocal ranges in D-final and G-final *protus*-mode polyphony

	D-final *protus*-mode polyphony			G-final *protus*-mode polyphony	
	Mode I	Mode II		Mode I	Mode II
Cantus	*d'-d''*	Not used in	*Cantus*	*g'-g''*	*d'-d''*
Altus	*a-a'*	this position	*Altus*	*d'-d''*	*g-g'*
Tenor	*d-d'*	in modal	*Tenor*	*g-g'*	*d-d'*
Bassus	*A-a*	collections	*Bassus*	*d-d'*	*G-g*

Table 4.1 shows whilst it is usual for authentic modes to make use of high clefs (in order to reflect the higher *ambitus*), the use of *chiavi naturali* cleffing in D-final mode I polyphony is necessary given its relatively low position pitch-wise within the overall musical *gamut.*

In addition to these tonal types, ♮-g2-A occurs as a representative of mode I in Palestrina's *Vergine* cycle.[2] The use of this tonal type in this context seems unique to Palestrina, though Powers notes that it was commonly used by him in works not arranged in modally-ordered sequence (as it was also by Lasso).[3] There will be more to say about this tonal type later, as it is used consistently in the tone 7 Magnificats by all of the composers featured in this study. A slight variation of this occurs in Clemens' Brussels tone 2 Magnificat.

From the analyses of G-final mode I and II polyphony in Meier's *The Modes of Classical Vocal Polyphony*, it is clear that in the context of cadence structure, the authentic and plagal modes can be distinguished by the occurrence of cadences on D above the final in the former and below the final in the latter. In addition, the upper pitch of the mode II repercussion can be stressed in mode II pieces. Thus whilst G and D are primary cadence notes for both modes, cadences on B♭ can feature more prominently in mode II polyphony. The importance of G and D as cadence pitches in mode I together with G and B♭ in mode II can be seen in many instances in the initial cadential distribution of each. In the former, G and D are generally the only initial cadence pitches (the first cadence can be made on either), and cadences on other pitches (for example B♭, C and F, which are designated by Pontio as being of secondary and transitory importance in mode I) usually occur only after cadences on D have been articulated. In contrast to this, cadences on B♭ after initial references to G (or more rarely, a first cadence on B♭ followed by subsequent closures on G) is a common feature of much mode II polyphony.

The stressing of the component pitches of the repercussion in the cadential distribution of mode I and II polyphony is also generally reflected in imitative structure. Thus in the former, it is common for imitative points (particularly at the start of the composition) to outline the modal

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[2] It also occurs as a representative of mode I in the the collection of the *Offertoria* (1593). The tonal types of this collection are not given in this study.

[3] See *Tonal Types*, 450.

fifth *re-la* (i.e. *g'-d''* in the *cantus*), whilst in the latter, the same voice often outlines the interval *re-fa* (i.e.*g'-b♭'*). At the same time, the appropriate division of the modal octave into its component *diapente* and *diatesseron* is also often made clear by the melodic lines of these voices. Meier discusses a variety of common melodic patterns of imitative points in *protus*-mode polyphony. It is not necessary to discuss these in detail here, apart from adding that in the *cantus* and *tenor*, apart from G, the usual starting pitch of these motifs is D. *Altus* and *bassus* entries are normally made on the fifth below (when the *cantus* and *tenor* begin on D), or the fourth below (when they begin on G), which results in an arrangement in which the mode is clearly defined by the *exordium* of the composition.

Table 4.3 Tonal Types of Tone 1 and 2 Magnificats

Setting	Tone 1	Tone 2
Carpentras (1)	♭ -g2-G	♭ -c1-G
Carpentras (2)	♭ -c1 c4 c4 F4-G	-
Festa	♭ -c1 c3 c3 c4-G	♭ -c1 c3 c3 F3-G
Morales	♭ -g2-G	♭ -c1-G
Clemens (B)	♮ -c1-D	♮ -g2 c3 c3 F3-A
Clemens (L)	♮ -c1-D	♭ -c1-G
Gombert	♭ -g2-G	♭ -c1-G

Table 4.3 shows that the occurrence of ♭-g2-G in the Carpentras (1), Morales and Gombert settings reflects the typical mode I upward transposition, and the use of ♮-c1-D in Clemens' Magnificats reflects mode I in its untransposed form. As one would expect, the use of g2 cleffing indicates a high range. The overall *cantus ambitus* in each is roughly *f'-f''*, with occasional references to *g''*. These occur most frequently in Carpentras (1) (see *Et exultavit* b.14, *Sicut locutus est* b. 218 and *Sicut erat* b. 257). In Morales' setting, *g''* is reached only once (see *Quia respexit* b. 18), and in Gombert's setting, it occurs in the *Sicut locutus est* (b. 6) and *Sicut erat* (b. 22). Detailed analysis of the *cantus* lines shows that in Gombert's case, emphasis is placed on a slightly lower range: references to *f''* occur less frequently than in either the Carpentras (1) or Morales Magnificats (ten as opposed to 25 in the even verses in Morales' setting), and *d''* and *e♭''* are usually the highest pitches. At the other end of the range, there is rather more activity in the diatesseron *d'-g'*, which lies beneath the theoretical lower limit implied by g2 cleffing (*g'*). Substantial movement in this range occurs in the *Et exultavit* (bb. 4-10) and *Esurientes* (bb. 7-10).

Although the Carpentras (2) and Festa Magnificats are also written in the flat system with G-final, their cleffing is not in line with the standard *chiavette* configuration. Festa's departs from this in its use of c1 cleffing in the *cantus*, and c3 cleffing in both the inner voices (rather than c2 and c3). However, despite the use of the usual *chiavi naturali* c1 clef in the *cantus*, the

implication is clearly of the *chiavette* configuration. This is apparent both in the use of a high clef (c4) in the *bassus*, and the range of the *cantus* itself. Instead of operating within the *ambitus* implied by c1 cleffing in G-final *protus*-mode polyphony (i.e. *d'-d''*), analysis of this voice shows only a slight difference with that in the ♭-g2-G settings. Whilst *f''* usually represents the upper limit of the range, there is one occurrence of *g''* (see *Sicut locutus est* b. 16, where the *cantus* ascends to *g''* by an octave leap). At the other end of the *ambitus*, whilst there is a certain amount of activity in the diatesseron *d'-g'* (see, for example, *Quia respexit*, bb. 11-13) there is far less than one would expect with the use of *cantus* c1 cleffing in G-final polyphony. As Jeffrey Kurtzman points out, g2 cleffing is only necessary if the *cantus* ascends to *g''* or above, since "a note on a single ledger line, but not above or below it, is common in 16th-century notation."[4] Whilst the *g''* in Festa's *Sicut locutus est* is clearly an exception to this, this pitch occurs only once in Morales' tone 1 Magnificat and twice in Gombert's, yet both composers accommodate the *cantus* with a g2 clef. Given the overall lower range of the *cantus* in Gombert's Magnificat, c1 would have been equally appropriate. However, by keeping to the standard *chiavette* configuration, both Morales and Gombert maintain the usual contrast in cleffing between G-final mode I and II polyphony in their tone 1 and 2 Magnificats.

Whilst the use of c1 cleffing in Festa's Magnificat fails to highlight a major difference in *cantus ambitus* with the ♭-g2-G settings, this is not the case in Carpentras (2). Here, the presence of c1 in the *cantus* and F4 in the *bassus* draws the cleffing pattern much closer to the *chiavi naturali* configuration found in G-final mode II polyphony. Indeed, the use of c4 clefs in both the inner voices (rather than c3 and c4) accentuates the implication of plagal modality. This is borne out by analysis of the vocal ranges of these voices.The *cantus*, for the most part, is articulated within the range *d'-c''*, (which is approximately the same as that in the untransposed Clemens settings), and the *ambitus* of the *bassus* is generally *G-g*, with G occurring as the lowest sonority in the final chord of each polyphonic verse. This contrasts strongly with a range of *d-d'* in the *bassus* in the Carpentras (1), Festa and Morales settings (where c4 cleffing is used), and the general *B♭-b♭ambitus* in the Gombert setting (where F3 cleffing is used). In these Magnificats, the lowest sonority in the final chord of each verse is *g*. Therefore the differences in cleffing and *ambitus* between Carpentras (2) and all the other tone 1 Magnificats (including Festa's) are those which usually differentiate the authentic and plagal modes in free G-final *protus*-mode polyphony.

Table 4.3 also shows that of the tone 2 Magnificats, those by Carpentras, Morales, Clemens (L) and Gombert use the usual mode II tonal type ♭-c1-G. The ranges of the voices accommodated by these cleffing patterns are consistent with those one would expect in G-final mode II polyphony. Thus the *cantus* line is mostly articulated within the octave *d'-d''* (though *d''*

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[4] *Tones, modes, clefs and pitch in Roman cyclic Magnificats of the 16th century*, *EM* xxii/4 (1994), 641.

represents the upper limit of the *ambitus* in the Morales and Clemens (L) Magnificats - see, for example Morales *Et exultavit* b. 6 and Clemens (L) *Sicut locutus est* bb. 16 and 19). As in his tone 1 setting, the upper limit of the *cantus* range in Gombert's tone 2 Magnificat is slightly lower, with *c''* usually representing the highest pitch (though there are two occurrences of *d''* - see *Sicut erat* bb. 18 and 22). The *bassus* range in these four settings is roughly the same (*G-b♭*) and the final *basizans* figures in the full or augmented verses are formed, as one would expect, on *G* rather than *g*, their usual position in mode II polyphony.

In the Clemens (L) and Gombert Magnificats, there are slight differences in signature. B♭ and E♭ are indicated in all voices in the former, whilst the latter has partial signatures (B♭ is indicated in the *cantus* and *tenor*, and B♭ and E♭ are indicated in the *altus* and *bassus*). The use of partial signatures, although common in earlier polyphonic repertories, had become rare by the sixteenth century. Their use has generated a great deal of musicological debate, and several explanations have been offered to account for their presence. The various arguments are discussed by Karol Berger,[5] who suggests that their function most probably was to ensure against vertical imperfect octaves and fifths. His thesis gains much of its support by referring to the fact that during the Middle Ages and Renaissance, choral music was not generally written in score, but successively (i.e. voice after voice) in choirbooks, or in separate partbooks: "consequently, the accidentals which most musicians were most likely to miss were the ones needed because of vertical relations arising between different voices."[6] In addition to this, it is also possible that differences in signature between parts depended on the melodic structure and *ambitus* of the vocal lines. In Gombert's tone 2 Magnificat, (as in the other G-final settings), the *cantus* and *tenor* regularly begin their opening phrases on F, embellishing the *ut-fa* outline of the Magnificat intonation (*c-d-f*). The presence of a signature of B♭ in these voices not only reflects the upward transposition by a fourth, but also ensures that this interval is quoted accurately within the phrase.[7] Similarly, in beginning their intonation-based points on B♭, the problem of the melodic tritone is pre-empted by the E♭ signature in the *altus* and *bassus*.

In Clemens (L), the signature of two flats in the *altus* and *bassus* does not serve the same function as that outlined above, since in almost in every case, entries in these voices are made on C. The only exceptions to this are in the *Et exultavit* and *Sicut locutus est* verses, where the

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5 See *Musica ficta: Theories of accidental inflexions in vocal polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987).

6 Ibid., p. 65

7 The only exception to either of these voices starting on F occurs in the *Sicut erat*, where the *tenor* begins on *b* instead. In this case, it is clearly necessary to flatten the *e'* in b. 7 in order to avoid a direct melodic tritone, as well as an harmonic tritone with the *altus*. In most instances, though, the *tenor* simply avoids reference to E in its melodic line. Apart from in the *Sicut erat*, Es need to be flattened only in the following instances (see, for example, *Et exultavit*, bb. 31 and 38: *Quia fecit*, bb.21 and 29; *Sicut locutus est* , b. 29 and *Sicut erat* (bb. 10, 13 and 24. Schmidt-Görg has an extraordinarily haphazard approach to *musica ficta* in his edition of Gombert's Magnificats (*CMM* 6 vol. 4).

bassus enters respectively on F and B♭. It is odd then, that in the latter verse, the inclusion of E♭ in the signature does not actually outline a melodic tritone, since the opening phrase in the *bassus* outlines a fifth rather than a fourth (i.e. *b♭-f* rather than *B♭-e♭*).

As with his tone 1 setting, the cleffing of Festa's tone 2 Magnificat fails to conform with that usually found in mode II pieces in modal collections. In his tone 1 setting, whilst the use of c1 cleffing in the *cantus* was atypical of the *chiavette* configuration, the high range of this voice, together with the use of a high (c4) *bassus* clef, brought this setting in line with the other G-final tone 1 Magnificat (except Carpentras 2). The use of high (F3) cleffing in his tone 2 Magnificat means that nominally, both Magnificats are accommodated with the same tonal type. Indeed, the range of the *bassus* in the tone 2 setting (*B♭- b♭*) is identical with that in Gombert's tone 1 setting, where the same *bassus* clef is used. However, analysis of the *cantus* line shows a strong contrast with that in his tone 1 Magnificat, as it operates fairly strictly within the common range (*d'-d''*) of the other G-final tone 2 settings.

The use of ♮-g2 c3 c3 F3-A in Clemens (B) contrasts strongly with the tonal type ♭-c1-G found in equivalent-mode polyphony and the other tone 2 Magnificats. Whilst ♮-g2-A is not commonly used as a tonal type representative, it has already been mentioned that it does occur as a representative of mode I in two occasions in modal collections by Palestrina. I cannot offer any other explanation for its presence here other than (as in Carpentras' second tone setting), it indicates that the composer used the tonal type of the other *protus*-mode: in Carpentras' case, a tone 1 setting has a mode II tonal type, whilst in Clemens', a tone 2 setting has (an admittedly rare) mode I tonal type.

Tone 1 Magnificats: Imitative Structure

As already mentioned, opening entries in G-final *protus*-mode polyphony are most usually made on G and D (with D and A occurring in untransposed pieces). One of the most distinctive ways in which polyphony based on the tone 1 reciting formula differs from standard mode I polyphony is in its opening imitative structure. Tables 4.4 and 4.5 present the opening pitches used in the G-final and D-final tone 1 Magnificats.[8]

[8] These tables show the total number of entry pitches in the opening passages of all the verses in each Magnificat. Given that the *Anima mea Dominum* is only half a verse, the entry pitches of these sections have not been included.

Table 4. 4 Opening Pitches in G-final Tone 1 Magnificats

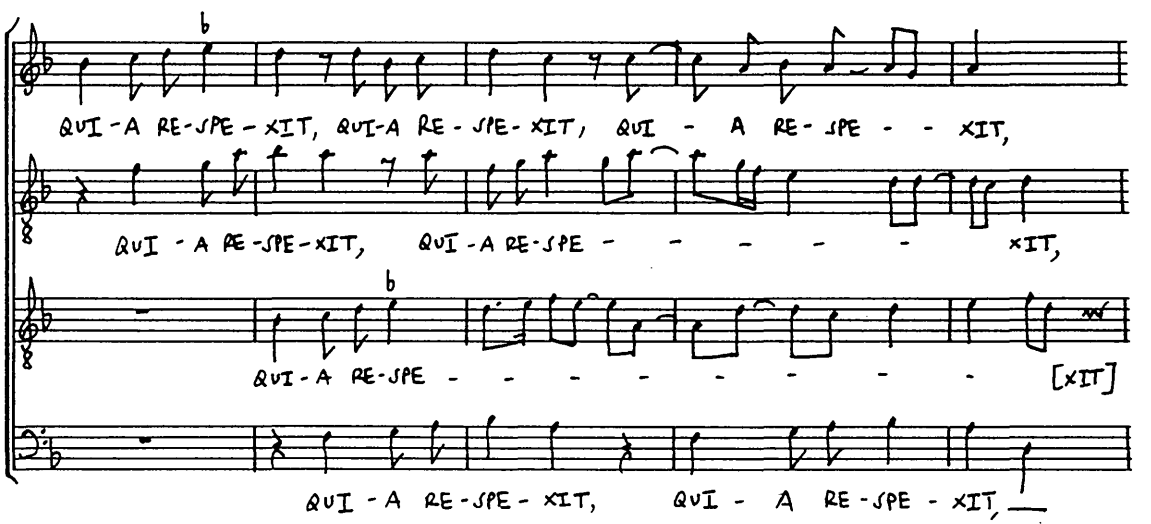
	B♭	F	G	D
Carpentras (1)	13	4	5	2
Carpentras (2)	9	7	3	2
Festa	28	12	-	1
Morales	17	10	7	10
Gombert	20	1	5	-
Total	87	34	20	15

Table 4.5 Opening Pitches in D-final Tone 1 Magnificats

	F	C	D	A
Clemens (B)	14	9	-	1
Clemens(L)	13	6	3	1
Total	27	15	3	2

They shows that the most common entry pitches in the opening sections of the G-final tone 1 Magnificats are B♭ and F. C and F, the analogous pitches in Clemens' D-final Magnificats occur most frequently in these settings. Clearly, the presence of entries on these pitches is due to the fact that the tone 1 Magnificat intonation begins on F rather than the equivalent-mode final. In the majority of cases in the G-final settings, B♭ is the starting pitch in the *cantus* and *tenor*. Whilst entries on F occur occasionally in these voices (in the Festa Magnificat, see for example the *cantus* in *Esurientes* and *Sicut locutus est* and *tenor* in *Sicut erat*), it is more usual for the *altus* and *bassus* to begin on this pitch. The opening of the *Quia respexit* verse from Festa's setting is taken as a representative example of a tone 1 *exordium* which is generated from the Magnificat intonation.

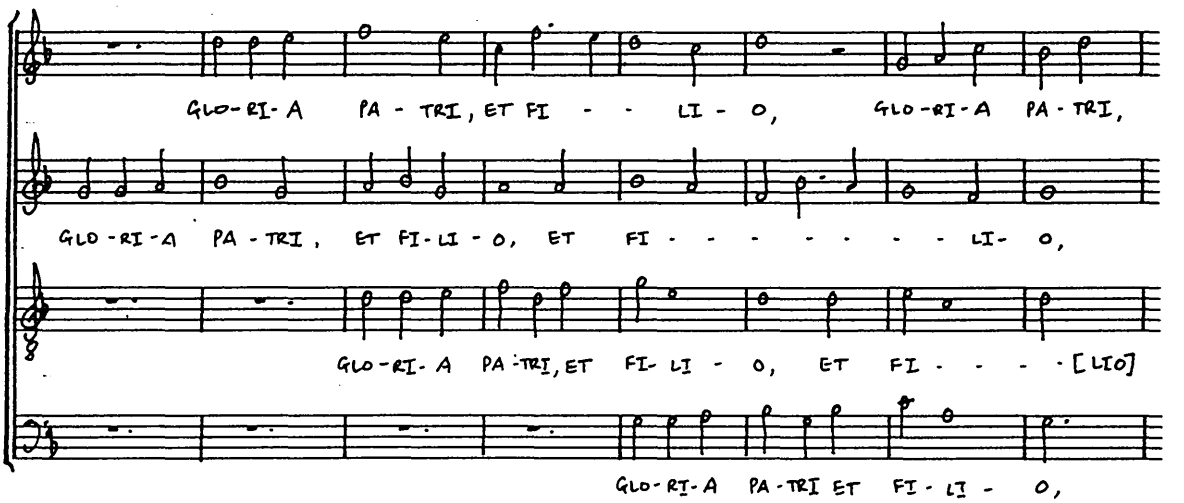
Ex. 4.1



In Carpentras (2), however, given the lower overall *ambitus* implied by the use of *chiavi naturali* cleffing, entries are made mostly on F in the *cantus* and *tenor*, and B in the *altus* and *bassus*. This feature underlines the plagality of this setting, as already manifested in the cleffing configuration and its implied *ambitus*.

In addition to B♭ and F in the G-final settings and F and C in the D-final settings, there are also occasions in the G-final Magnificats where the voices enter on the usual mode I entry pitches, G and D. Whilst either or both pitches from these two sets of these entry pitches can be found in all of the tone 1 settings under investigation, they occur most frequently in Morales' Magnificat, and mostly in verses in which the Magnificat intonation is not used to generate the initial imitative material, or quoted as a *cantus firmus*. These verses are the *Et misericordia eius*, *Suscepit Israel* and *Gloria Patri.* In addition, the *Esurientes* verse from Carpentras (2) is competely free, and entries are formed on the more appropriate pitches G and D. In the verses from Morales' Magnificat, whilst the opening motifs fail to incorporate the mode I repercussion, D is the starting pitch in the *cantus* and *tenor* in each case. By articulating the opening point in the *cantus* within the diatesseron *d''-g''*, and emphasising *f''* as the apex of the phrase, Morales clearly draws the imitative structure in line with the kind typically found in the authentic *protus* mode.[9] This can be seen, for example, in the opening passage from his setting of the *Gloria Patri.*

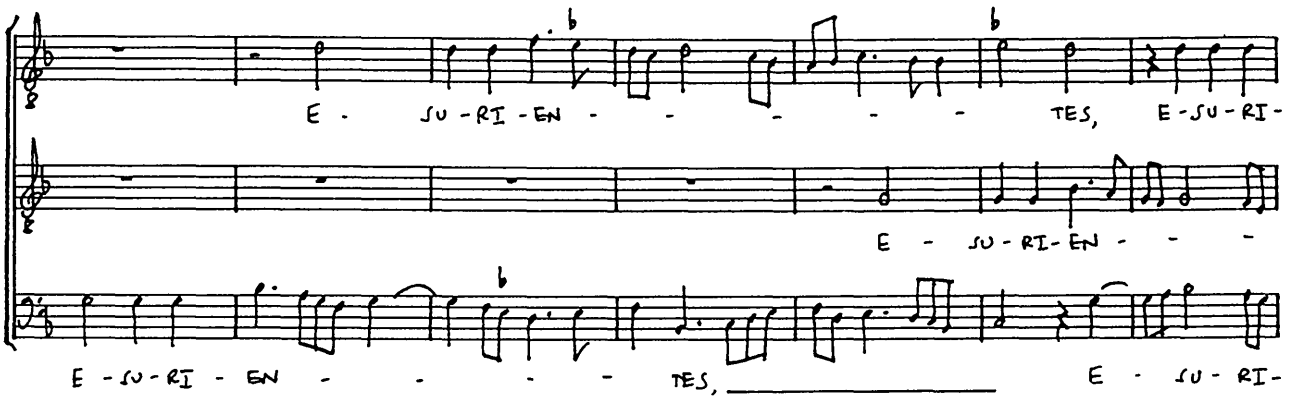
Ex. 4.2



[9] This pattern conforms to one of the basic melodic patterns for mode I polyphony discussed by Meier. See *Modes of Classical Vocal Polyphony*, 212.

In Carpentras (2), free material is used to generate the opening imitative arrangement in the *Esurientes* verse, and entries are also formed on the primary entry pitches for G-final *protus*-mode polyphony. Whilst this section is scored for reduced forces (*altus*, *tenor* and *bassus*), it reflects standard procedure in plagal *protus* mode polyphony in that the opening motif outlines the mode II repercussion. As with the formation of entries in the *cantus* and *tenor* on F rather than B♭ in the intonation-based sections, the imitative structure here also underlines the plagal modality of this setting.

Ex. 4.3



Lack of initial reference to the intonation also occurs in the *Fecit potentiam*, *Sicut locutus est* and *Suscepit Israel* verses of Clemens (B), and in the *Sicut locutus est* and *Sicut erat verses* of Clemens (L). In these cases, however, no attempt is made to articulate entries on pitches more suitable for untransposed mode I polyphony (i.e. D and A), and F and C are used consistently in these verses, just as in those in which the Magnificat intonation does generate the opening imitative arrangement. In doing this, Clemens forgoes the opportunity taken by Morales and Carpentras to draw the imitative structure more in line with that typically found in equivalent-mode polyphony.

Tone 1 Magnificats: Cadence Distribution

As indicated in chapter three (p. 25), the accentuation of cadences on the mediation-final during the first half of the verse, and on the termination-final either throughout the second half of the verse, (or just in the passage which leads to the final closure), is the arrangement which reflects the structure of the reciting tone most accurately. Thus in D-final tone 1 settings, this involves the consistent formation of A cadences in the initial stages of the verse, before cadences on the termination-final D are introduced. An anologous situation occurs in G-final tone 1 Magnificats, with cadences formed on G and D. In the tone 1 settings under investigation here, this arrangement is found most consistently in the Festa, Morales and Clemens Magnificats. Festa's *Quia fecit* (C, A, T, B) is taken as a typical example which reflects this procedure. The cadence plan is as follows:[10]

Table 4.6 Cadence Plan: Festa Tone 1 Magnificat, *Quia fecit*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
2-3	D	-	A	B
6-7	D (*b*)	A	C	-
8-9	D	T (MP)	B	-
10-11	D	C	T	B
15-16	G	B (MP)	T (MP)	-
18-19	G	C	T	-
20-21	G	C	T	B

Analysis of the cadence distribution of the tone 1 Magnificats shows that in some cases, the cadence distribution is more typical of that found in equivalent-mode polyphony. This is achieved by the inclusion of cadences on the termination-final before the mid-verse, and of closures on the mediation-final during the second half of the verse. This can be seen, for example, in the *Et exultavit* from Clemens (B), where out of ten cadences, five are made on each pitch. Unlike the majority of verses in the Festa and Morales Magnificats, the first cadences are actually formed on the final (see bb. 3-4 and 5-6), thus establishing D as the initial tonal goal.

Despite this example, cadences on the termination-final are rare in Clemens' tone 1 Magnificats, and are most frequent in the Carpentras and Gombert settings. In the former, mid-

[10] In the cadence tables, a horizontal line indicates that the cadence pitch above marks the mid-verse. In cases where there is no line, the mid-verse is not marked.

verse cadences are formed on G rather than D in the *Sicut locutus est* from the first setting, and in the *Esurientes* from the second,[11] and in the latter, there is at least one cadence on the final before the mid-verse in each polyphonic section. In Gombert's *Et exultavit* (C, A, T, B), in addition to a cadences on G before the mid-verse, there is also a closure on D in the second half of the verse, after a cadence on G has been formed at the beginning of the sub-section. This results in a cadence distribution more typical of equivalent-mode polyphony, and which is given below:

Table 4.7 Cadence Plan: Gombert Tone 1 Magnificat, *Et exultavit*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
2-3	D (*b♭*)	C	A	-
6-7	G (*e♭*)	A	T	-
8	D	T (MP)	B	-
13	G	A (MP)	B	-
17-18	D	C	T	B
22	G	A	B	-
24-25	B♭ (*g*)	C	T	-
26-27	D	C	T	-
28-29	A	A(MP)	B	-
33-34	G	C	T	B

In addition to cadences on G and D, closures on A and B♭ are also formed. The occurrence of A is surprising: not only is there no precedent for a cadence on this pitch in the melodic structure of the reciting tone, but it is also listed as an inimical pitch in *protus*-mode polyphony by Pontio. However, since this is a passing cadence, its structural importance is very minor. On the other hand, B♭ is included since it is a secondary cadence note in G-final *protus*-mode pieces. Cadences on this pitch occur with limited frequency in the other G-final tone 1 settings under investigation (with the exception of Morales' setting), and are particularly concentrated in Carpentras (2). In the *Quia fecit*, *Sicut locutus est* and *Sicut erat* verses, the mid-verse is in fact marked with a cadence on this pitch (rather than on D).[12] The cadence plan of the *Quia fecit* section is as follows:

[11] See bb. 178-79 and 124-25.

[12] See bb. 50-51, 165-66 and 209-10 respectively.

Table 4.8 Cadence Plan: Carpentras Tone 1 Magnificat (2), *Quia fecit*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
44-45	D	A	C	B (MP)
47-48	B♭	T	B (MP)	-
50-51	B♭	C	T	B/T
55-56	G	T	B	-
61	B♭	C (MP)	-	B
62	B♭	C (MP)	T (MP)	B
68-69	G	C	T	B

In addition to the mid-verse closure, there are three other cadences on B♭ during this verse. Such a high concentration of cadences on this pitch is clearly atypical of free mode I polyphony. However, given that the plagal character of this setting has already been emphasised by cleffing, *ambitus*, and the use of free material in the *exordium* of the *Esurientes* verse which outlines the mode II repercussion, the presence of these cadences on the upper pitch of the mode II repercussion is another feature which emphasises this. Yet further emphasis is evident in the resolution of the *clausula tenorizans* of the cadence on D in bb. 44-45 in the *cantus* on *d'* rather than *d''*. This cadence therefore occurs in the usual mode II position as a closure below rather than above the final.

The use of B♭ instead of D as the pitch of the mid-verse cadence in this verse (and in the *Sicut locutus est* and *Sicut erat*), and of G in the *Esurientes* shows how Carpentras is anxious to stress plagal modality at important structural points. Whilst it is important to remember that Pontio lists D as a primary cadence note in both *protus*-modes, it will be clear that by ignoring this pitch at the mid-verse and using the notes of the mode II repercussion instead, there can be no doubt that the consolidation of plagal modality is assured. In fact, unlike the other G-final tone 1 Magnificats, cadences on D are avoided for much of the time throughout this setting. Over the course of six polyphonic verses, there are only ten D cadences in all.[13] Of these, the *cantus* participates only in two: in bb. 44-45 of the *Quia fecit* (which is discussed above), and in the *Sicut erat* (bb. 229). As in the *Esurientes* and *Quia fecit*, the cadence on D in the *Sicut erat* is also formed below the final, as the *cantus* carries the *tenorizans* figure which resolves onto *d'*. The rest of the D cadences are formed by the *altus* and *bassus* (twice),[14] *altus* and *tenor* (thrice)[15] and *tenor* and *bassus* (twice).[16] On all occasions where the *cantus* participates in the

[13] See *Et exultavit*, bb. 9, 13-14 and 17; *Quia fecit*, bb. 44-45; *Fecit potentiam* bb. 82-83; *Esurientes*, bb. 132-33 and 137-38 and *Sicut erat*, bb. 195, 205 and 229.

[14] See *Et exultavit*, bb. 13-14 and 17.

[15] See *Esurientes*, bb.132-33, 137-38 and *Sicut erat*, b. 195.

[16] See *Fecit potentiam*, bb. 82-83 and *Sicut erat*, b. 205.

cadence (with the exception of the *Quia fecit,* where it resolves onto *d'')* the cadential figure in this voice resolves onto *d'*. Thus in almost every case, cadences on D occur in their usual mode II position below the final.

The presence of anything other than isolated B♭ cadences in the other G-final tone 1 settings (such as that which occurs in the *Et exultavit* from Gombert's setting mentioned above) is curious, given the use of the tonal type ♮-g2-G in these settings rather the mode 2 tonal type ♭-c1-G. Whilst B♭ is a secondary cadence pitch in G-final mode I polyphony, as Meier reminds us, it tends not to appear until at least one cadence has been formed on the fifth above the final.[17] Yet cadences on B♭ occur in the opening passages of the *Deposuit potentes* and *Esurientes* verses from Festa's Magnificat (see bb. 6-7 and 2 respectively). It is possible to account for cadences on this pitch simply by the fact that *b♭* is the opening note of the Magnificat intonation (when transposed a fourth upwards). In addition, F is the first cadence pitch in in all the verses mentioned above, with the exception of Festa's *Esurientes*. Furthermore, the opening cadence pitches in the *Esurientes* from Clemens (B) are F and C. I believe that the presence of cadences on these pitches before closures have been articulated on the mediation-final can also be interpreted as a comment on the melodic similarity between Magnificat tones 1 and 6. Appendix 2 shows that both tones are almost identical.[18] The only major difference between them lies in the melodic structure of the termination, in which Magnificat tone 1 continues its step-wise descent from *a* past *f* (which marks the tone 6 final), to *d*. This melodic similarity is obviously the feature which led Gombert to combine his tone 6 and 1 Magnificats within one setting, and this pairing will be discussed in chapter six.

Clearly, the presence of F cadences in both the G-final and D-final settings can be interpreted as an attempt to realize the implication of mode VI in the first half of the reciting tone. Since B♭ is given by Pontio as a secondary cadence pitch in mode VI polyphony, this is underlined yet further in the G-final settings. However, the realization of mode VI is emphasised most strongly in the *Esurientes* verse from Clemens (B), since C and F, the opening cadence pitches, are the two primary mode VI cadence pitches. The cadence plan is given below.

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17 See *Modes of Classical Vocal Polyphony*, 143.

18 This is realized in the *Liber Usualis* by the fact that the solemn versions of both are listed consecutively.

Table 4.9 Cadence Plan: Clemens Tone 1 Magnificat (B), *Esurientes*

Bar no.	*Cadence pitch/ Obstruction*	*Cantizans*	*Tenorizans*	*Basizans*
6-7	C	T	B	-
7	F	-	-	B (IP)
8-9	A	A	B	-
9-10	C (*a*)	T	C	-
11-12	E	A	B	-
12	A	C	-	B (MP)
15	F	C	T	B (MP)
16-17	A	A	B	-
21-22	A	A	B	-
23-24	A (*f*)	C	T MP)	-
32-33	A	A	B	-
33-34	D	C	T	B

In the first half of the verse, it is not only the inter-phrasal cadence on F in b. 7 (which is prepared by the structural cadence on C in the previous bar) and the clearly formed cadence on F in b. 15 which help realize the mode VI potential of the reciting formula, but also the treatment of the cadence on C in bb. 9-10, and of the cadences on A throughout the verse. In the former, by articulating the *tenorizans* figure in in the *cantus* on *c'* rather than *c''*, this cadence occurs quite clearly in its common mode VI position below the final. Whilst the use of the *cantus durus* system means that the basic cadential unit in A closures can be supported with a *basizans* figure *e-A* (as is the case in the vast majority of cases in Clemens' tone 1 Magnificats), in this verse, all but one of the cadences on A fail to include this. The exception is the cadence in b. 12. Furthermore, the closures in bb. 8-9, 16-17 and 32-33 are all cadences in *mi*, as they are also in *tritus*-mode polyphony, which is always written in the *cantus mollis* system in its untransposed form.

In Gombert's *Quia fecit*, *Sicut locutus est* and *Sicut erat* verses, the cadence distribution of the first half of the verse is particularly interesting. Unlike the *Deposuit potentes* and *Esurientes* verses from Festa's Magnificat and the *Esurientes* from Clemens (B), the occurrence of cadences on G in the opening sections of these verses means that initial closures are formed on the mode VI and mode I finals before the melodic structure of the Magnificat tone is reflected with the formation of cadences on D. The cadence distribution of the *Quia fecit* verse is as follows:

Table 4.10 Cadence Plan: Gombert Tone 1 Magnificat, *Quia fecit*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
5	F	C (IP)	B	-
8-9	G	C	T	B
16-17	D	T	A (*CF*)	-
19-20	D	-	A	B
31-32	G (*e♭-g*)	C	T	B

Before proceeding to the analysis of the tone 2 Magnificats, it is useful to summarise the discussion of the tone 1 settings. It has been shown that on a number of occasions, the intrinsic modal potential of the reciting tone is realized to a fuller extent in polyphonic settings in both imitative and cadential structure. In the case of the former, this involves the use of material in the opening passages of some verses which is melodically more characteristic of the kind found in free mode I polyphony. In the latter, whilst the pitches of the two melodic cadences of the reciting tone are the same as the two primary cadence pitches found in mode I polyphony, a cadence distribution more typical of the kind found in free mode I pieces is created in some cases by a more equal distribution of closures on these pitches. Interestingly, the authentic and plagal contrast between polyphony in the *protus* modes also exists between Carpentras (2) and the other G-final settings. The way in which this is manifested in terms of cadence distribution is particularly significant, since it involves the formation of closures on the common mode II cadence pitch B♭. Whilst cadences on B♭ (together with F) aslo occur in a number of instances in the Festa and Gombert settings (as do the analogous pitches F and C in Clemens' Brussels setting), closures on these pitches occur exclusively in the opening passages, suggesting that their inclusion mirrors the fact that B♭ is the opening pitch of the transposed Magnificat intonation. The more evenly distributed B♭ cadences in Carpentras (2) (together with the fact that mid-verse cadences are made on this pitch in a number of instances) contrasts strongly with this.

Tone 2 Magnificats: Imitative Structure

As in the tone 1 Magnificats, tone 2 Magnificats differ from equivalent mode polyphony in the opening passages of those verses which use the Magnificat intonation (*c-d-f*) to generate imitative material. Once more, given that the intonation does not begin on the final of the equivalent mode, the appropriate repercussion (*re-fa*) cannot be emphasised by intonation-generated motifs. Instead, by outlining the interval *ut-fa*, Magnificat tone 2 actually shares the same melodic structure as the reciting formulas for tones 3 and 8. Tables 4.11 and 4.12 provide the opening pitches of each verse in the G-final tone 2 Magnificats, and in Clemens' (B) A-final setting.

Table 4. 11 Opening Pitches in G-final Tone 2 Magnificats

	F	B♭	C	G	D	A
Carpentras	8	4	4	14	8	1
Festa	25	5	11	-	-	-
Morales	17	18	1	2	6	-
Clemens (L)	14	2	6	-	-	-
Gombert	13	7	2	-	-	-
Total	77	36	24	16	14	1

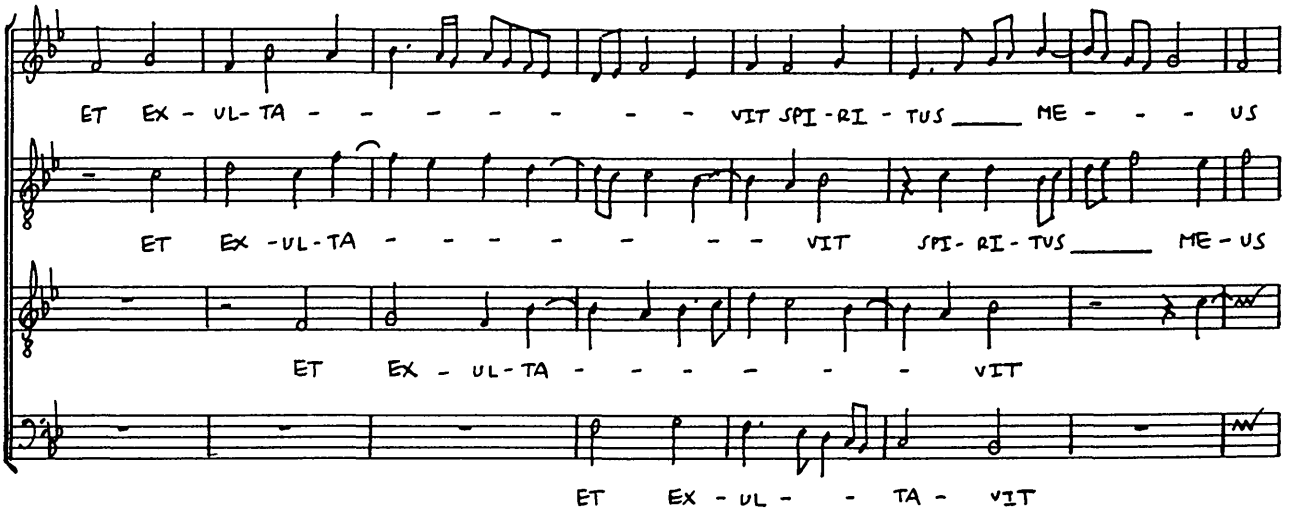
Table 4. 12 Opening Pitches in Clemens' A-final tone 2 Magnificat

	G	C	D
Clemens (B)	15	3	5

These show that the majority of entries in the G-final settings are made on F, followed by B♭, with C as the third most common entry note. The analogous pitches in Clemens (B), G, C and D are the only entry pitches which occur in opening sections in this Magnificat. As mentioned at the beginning of this chapter, in the G-final settings, it is most common for the *cantus* and *tenor* to begin on F, and for the *altus* and *bassus* to begin on B♭ (or C).[19] This arrangement can be seen in the *Et exultavit* verse from Clemens' Lakenhal Magnificat, which is given as a representative example of an intonation-based *exordium.*

[19] As Tables 4.11 and 12 show, C is most common in the Festa and Clemens (L) Magnificats, whilst the analogous pitch D in Clemens (B) is the next most common entry pitch after G.

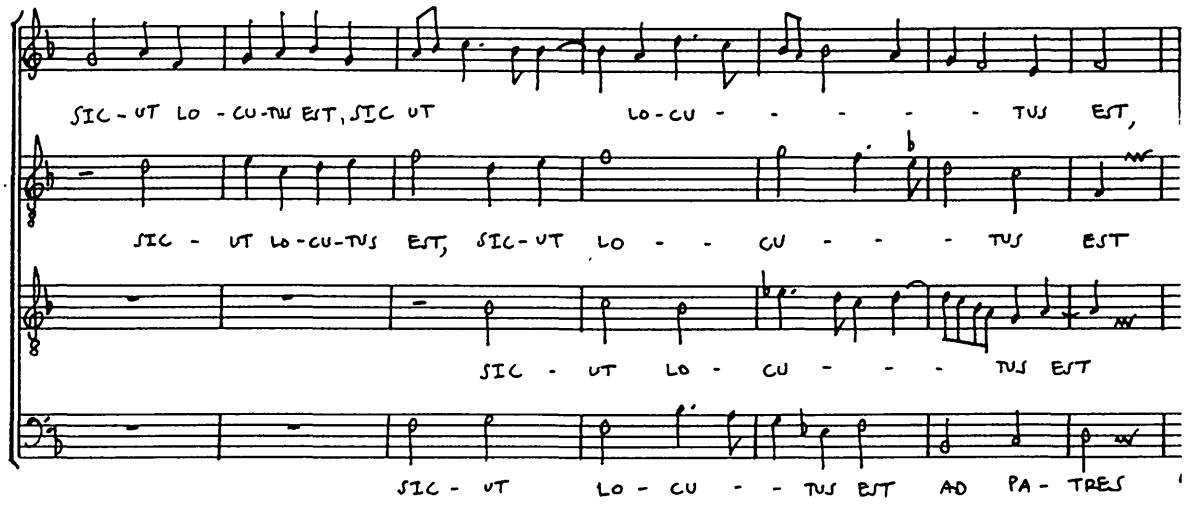
Ex. 4.4



As in the tone 1 Magnificats, entry pitches which usually occur in equivalent-mode polyphony are also found in some cases. In the G-final settings, entries on G and D occur only in the Carpentras and Morales settings, and are more frequent in the former, particularly in those verses where the Magnificat intonation is not used to generate the initial motif.

In Morales' Magnificat, entries on both G and D are not made in any context in which initial reference to the reciting formula is abandoned, and where the imitative structure is instead drawn in line with that of equivalent-mode polyphony. For example, whilst starting pitches of *d'* and *g* in the *cantus* and *bassus* of the *Deposuit potentes* verse, the Magnificat tone is quoted subsequently as a *cantus firmus* starting on *c'* in the *altus*. In addition, at the start of the *Sicut locutus est*, the *cantus* and *altus* articulate entries on *g'* and *d'* and the mode II repercussion is outlined in the *cantus* phrase (*g'-a'-f'-a'-b♭'*). The Magnificat tone however, is quoted two bars later in the *bassus* (beginning on *f*) and *tenor* (beginning on *b♭*).

Ex. 4.5



In Carpentras' Magnificat, there is no reference to the Magnificat intonation in the *Et misericordia eius*, *Deposuit potentes*, *Esurientes*, *Suscepit Israel*, *Sicut locutus est* and *Gloria Patri* verses.[20] With the exceptions of C in the *altus* in *Et misericordia eius* and in the *bassus* in *Sicut locutus est*, and A in the *cantus* in *Suscepit Israel*, the other opening pitches in the seven verses mentioned above are exclusively on G and D. As in Morales' setting, there are a few instances in which entries on these pitches are made in verses where the Magnificat intonation is quoted in the opening section. This occurs, for example, in the *Sicut erat*, where the motif introduced by the *cantus* and *bassus* is clearly plagal since it outlines the repercussion and descends to the fourth below the final at the end of the phrase (*g'-b♭'-a'-d'* in *cantus* pitch). The opening phrases in the free verses usually display similar plagal characteristics. A more detailed discussion of two verses from Carpentras' Magnificat is provided at the end of this chapter, and two examples are given there.

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[20] In addition, reference to the termination is abandoned in *Et misericordia eius* and *Esurientes*. Whilst it occurs very obviously in *Quia fecit* (see *cantus*, bb. 101-105), it is debateable whether it occurs in the same voice in the *Gloria Patri* (see bb. 329-333 and 339-343), although it appears quite clearly before the mid-verse (see bb. 311-313). In the *Deposuit potentes*, *Suscepit Israel* and *Sicut locutus est*, it appears only briefly, right at the end of the verse (see *cantus* bb. 203-05, 273-76 and 300-02)

Tone 2 Magnificats: Cadence Distribution

In the context of cadence structure, tone 2 Magnificats also differ substantially from the expected cadence distribution in equivalent-mode polyphony. In situations where the melodic structure of the reciting tone is strictly reflected in the G-final tone 2 settings, closures on B♭ feature during the first part of the verse, and cadences on G feature in the lead-up to the final cadence. In typical G-final final mode II polyphony, D features as a primary cadence (though below rather than above the final), and whilst cadences on B often appear with some frequency, they seldom occur as the first cadence of the piece.[21] Furthermore, B♭ cadences are also likely to be more evenly distributed during the course of the composition, as Meier's analyses show.

In many cases in the tone 2 Magnificats (with the exception of that by Carpentras), the reciting note is maintained consistently as the tonal centre until at least the mid-verse. Once again, with the exception of the Carpentras Magnificat, mid-verse cadences are made almost exclusively on the mediation-final. Deviations are found in Morales' *Quia fecit* (b.30) and *Sicut erat* (bb. 152-153), where F and G occur instead. In the latter case, the cadence on G simply reflects that the shift in tonal direction from B♭ to G occurs rather earlier than usual, as the previous cadences in this verse are all made on B♭.

In the G-final settings, equal distribution of cadences on the reciting note and termination-final (i.e. cadences on B♭ up to and including the mid-verse and cadences on G thereafter) is most apparent in Festa's setting. In other cases, a tonal centre of B♭ is maintained well after the mid-verse cadence, and G cadences are introduced only just before the end of the verse. This is most evident in Clemens (L). Similarly, in the Brussels A-final Magnificat, a tonal centre of C is maintained for the majority of the verse. In Clemens (L), with the exception of the *Sicut erat* verse, (in which there are two cadences on G after the mid-verse -see bb. 26 and 29[22]), the only G closures in the other sections are the final ones. In addition, the next most frequent cadence pitch after B♭ in this setting is F, which Pontio gives as a transitory pitch in G-final *protus*-mode polyphony. As such, it would be unusual for cadences on this pitch to be formed prior to closures on the final. Clearly, given that the mediation and termination cadences of the reciting formula are made on F and D (i.e. B♭ and G when transposed upwards by a fourth), there is no precedent in Magnificat tone 2 for the presence of F cadences in G-final tone 2 Magnificat. However, as with the occurrence of B♭ cadences in the G-final tone 1 Magnificats, cadences on F are included since this is the opening pitch of the (transposed) tone 2 Magnificat intonation.

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[21] However, exceptions to this are found in Lasso's motet *Confitebor tibi Domine* and Willaert's madrigal *Che fai, alma.* Meier gives the cadence plans of these pieces (see *Modes of Classical Vocal Polyphony*, 142 and 144).

[22] Two G cadences are present in this passage due to the repetition of material: with only a few differences, bb. 26-29 are a repeat of bb. 23-26.

The predominance of B♭ and F can be seen particularly clearly in the cadential distribution of the *Et exultavit* (C, A, T, B), which is given below.[23]

Table 4.13 Cadence Plan: Clemens Tone 2 Magnificat (L), *Et exultavit*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
4-5	F	C	B (MP)	-
5-6	B♭	T	B	-
7-8	F	A	C	T/B
10-11	B♭	T	B	-
12-13	F (*d*)	A (MP)	C	-
14-15	F	B	T	-
17	F	A	B	-
17-18	B♭	C	T	B/T
23-24	B♭	A (MP)	B	-
25-26	B♭	C	A	T/B
28-29	B♭	A	B (MP)	-
32-33	G	C	T	B

As in the majority of the tone 1 Magnificats, cadences on the tone-final before the mid-verse are extremely rare in the tone 2 settings, though exceptions are found in those by Carpentras, Morales and Festa. Other than at the mid-verse in Morales' *Sicut erat*, there are no other examples of such cadences in his second tone Magnificat. However, in Festa's case, there are three examples of clearly articulated G cadences in opening sections. In the *Esurientes*, a cadence is formed on G in b. 6 by the *altus* and *bassus*. The other G cadences are found in the *Fecit potentiam* verse (C, A, T). Out of seven cadences in this section, three are made on B♭ and four on G. In addition, given that the expected mid-verse cadence on B♭ is obstructed by *g* in the *bassus*, the cadence plan of this verse is rather more typical of that found in equivalent-mode polyphony. The cadence distribution shows how the tonal centre of B♭ is only maintained approximately for a third of the verse.

[23] In addition to these contexts, F cadences also occur, for example, in Carpentras' *Et exultavit* (*altus* and *bassus*, bb. 22-23), Festa's *Et misericordia eius* (*altus* and *bassus*, bb. 11-12) and Gombert's *Quia fecit* (*cantus* and *bassus*, bb.31-32). They are most frequent, though, in Clemens (L).

Table 4.14 Cadence Plan: Festa Tone 2 Magnificat, *Fecit potentiam*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
5	B♭	C	A	T (MP)
7-8	B♭	C	A	T/A
10	G	A	T	-
11-12	B♭(*g*)	C	A (MP)	-
12-13	G	T	A	-
18-19	G	C	A	T
20-21	G	A	C	T

In addition to the unequal distribution of G and B♭ cadences in most cases in the G-final tone 2 Magnificats, lack of cadences on D (E in Clemens (B)), the next most important cadence pitch after the final is another way in which cadence distributions of the tone 2 Magnificats differs from mode II polyphony. Failure to reflect this pitch in the cadential structure is simply because A (or D when transposed up a fourth and E when transposed up a fifth) does not feature in the basic form of the tone 2 reciting formula. Except, once more, in the Carpentras Magnificat, closures on the second of the primary *protus*-mode cadence pitches are almost completely avoided. Where they are formed, however, they occur most often in their usual position in mode II polyphony as cadences on the fourth below the final.[24]

Carpentras' Tone 2 Magnificat

The discussion above has shown that despite the use of the standard mode II tonal type b-c1-G in most cases, with very few exceptions, tone 2 Magnificats generally have little in common with equivalent-mode polyphony in terms of imitative and cadence structure. In fact, given the way in which the reciting tone is used as a structural basis, both these features serve to consolidate the mediation-final as the immediate tonal goal, and a shift towards the termination final does not occur in the Clemens Magnificats until the very end of the verse (though in the

[24] Cadences on D occur in the following instances. 1. Festa, *Et exultavit* bb. 13-14, where the cadence is articulated by the *tenor* and *bassus* on *d'* and *d.* 2. Morales, *Fecit potentiam* b.71, where the cadence is formed by the *cantus* and *altus* on *d'* (thus clearly occurring as the fourth below the final in the former). 3. Clemens (L), *Quia fecit* b.25, where the cadence is articulated by *altus* and *bassus.* 4.Gombert, *Fecit potentiam* bb. 29-30, where the cadence is formed by the *tenor* and *bassus*, on the same pitches as in the Festa's *Et exultavit*. Nos. 2 and 3 are clearly formed in their usual position in G-final mode II polyphony below the final.

Festa, Morales and Gombert settings, G cadences are more frequent from the mid-verse onwards.) Even in the *Deposuit potentes* and *Sicut locutus est* verses from Morales' setting, where entries are made in some voices on G and D rather than B♭, F or C, the initial cadences are made on B♭ and F rather than on the primary cadence pitches in *protus*-mode polyphony.[25] It is significant, therefore, that throughout the eleven complete verses set to polyphony in Carpentras' tone 2 Magnificat, an effort is made to bring the polyphony in line with that of the equivalent mode in terms of both imitative and cadence structure. This occurs in both those verses in which the Magnificat intonation is used to generate the opening melodic material and in the free and initially free verses.

In the *Quia respexit* (C, A, T, B) and *Sicut erat* sections (where the Magnificat tone is present in the polyphonic texture throughout the course of the verse), the mid-verse cadences are made on the tone-final (see bb. 53 and 366-67), and are preceded by other closures on G. The cadence plan of the former is given below:

Table 4.15 Cadence Plan: Carpentras Tone 2 Magnificat, *Quia respexit*

Bar no.	Cadence pitch/ Obstructions	*Cantizans*	*Tenorizans*	*Basizans*
43	B♭	T	B	-
46	B♭ (*g*)	C	A	-
50	G	C (MP)	T	B
52-53	G	C	T	B
55-56	G (*c*)	C	T	-
58-59	F (*d*)	C (MP)	T	-
60	B♭	A (MP)	B	-
64	G	C	T	B
67-68	G	C	T	B

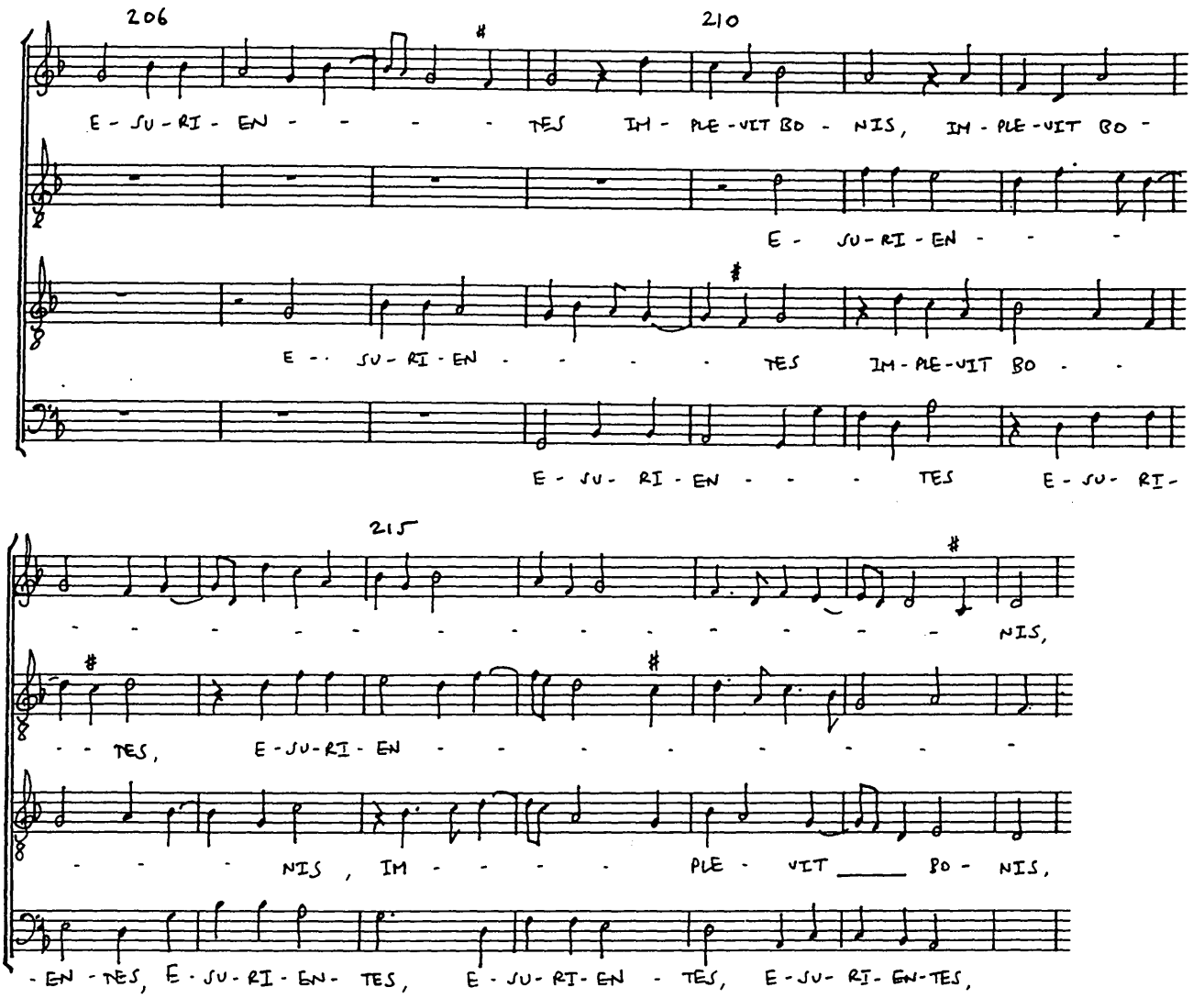
Although cadences on D are avoided in these verses, G and B♭ cadences are more evenly distributed than in the other G-final tone 2 Magnificats, which results in a cadence plan which if not entirely typical of mode II, then is at least more suggestive of it.

However, cadences on D do feature in the free and initially free verses. In order to appreciate the extent to which these sections are aligned with equivalent-mode polyphony in the context of both imitative and cadential structure, it is useful to quote two examples. Ex. 4.5

[25] See bb. 75-76 and 114-15. In the latter verse, although the F cadence is underpinned by *d* in the *bassus*, the tonal goal of this section is clearly B♭, which is consolidated in bb. 116-17.

reproduces the opening passage of the *Esurientes* verse. Comparison of this with the opening passage of the *Et exultavit* from Clemens (L) quoted in Ex.4.4 (p.51) shows a massive contrast.

Ex.4.5



Unlike the Clemens verse, in which imitative entries (on F and C) outline the *ut-fa* contour of the Magnificat intonation, the opening point in the Carpentras verse is characteristic of the kind found in mode II polyphony in that it outlines the appropriate repercussion (*re-fa*). Entry pitches of G and D is also clearly typical of mode II. The cadence structure of this verse can be summarised as follows:

Table 4.16 Cadence Plan: Carpentras Tone 2 Magnificat, *Esurientes*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
208-09	G	C	T (MP)	-
209-10	G	T	B (MP)	-
212-13	D	A	B	-
216-17	D	A (MP)	B	-
218-19	D	C	T	B/T
219-20	A	A	B	-
221-22	D	-	C	T (IP)
223-24	G	T	B	-
225-26	G	C	A	-
227-28	C	T	B	-
229-30	C	A	C	-
231-32	F	B (MP)	T	-
234-35	B♭	A (MP)	B	-
238-39	G	C	T	B

Once again, this contrasts very strongly with the cadence plan of the Clemens verse. The summary on p. 54 shows that in Clemens' *Et exultavit*, B♭ and F are the predominant cadences pitches, and that only the last closure is made on the tone-final. Out of fourteen cadences in Carpentras' *Esurientes*, five occur on G, four on D, two on C and one each on A, F and B♭. Thus to begin with, the range of cadence pitches is much wider. In addition to Pontio's primary mode II cadence pitches, closures are formed on the secondary pitch (B♭), transitory pitches (C and F) and even an inimical pitch (A) of the mode. In addition, their distribution during the course of the verse is entirely different, with an initial tonal centre of G rather than B♭, and B♭ and F relegated to positions of minor importance in the overall scheme. Whilst one might expect there to be a few more cadences on B♭, (since it is the upper pitch of the transposed mode II repercussion), it is important to remember that it need not feature prominently in every case in G-final mode II polyphony.[26] Plagal modality is underlined in the cadential structure anyway by the occurrence of D cadences as closures below the final. Thus in bb. 212-13 and 216-17, cadences on this pitch are formed by the *altus* and *bassus* on *d'* and *d*, and in bb. 218-19, although the cadence is articulated by the *cantus* and *tenor*, the cadential *clausulas* occur at the lower end of the respective ranges (*d'* in the *cantus* and *d* in the *tenor*).

A similar arrangement is evident in the *Gloria Patri*. Although the beginning of this verse is homophonic, it opens with a G chord, and the *cantus* expounds the mode II repercussion in its initial phrase. The mode II diatesseron (*d'-g'*) is also outlined.

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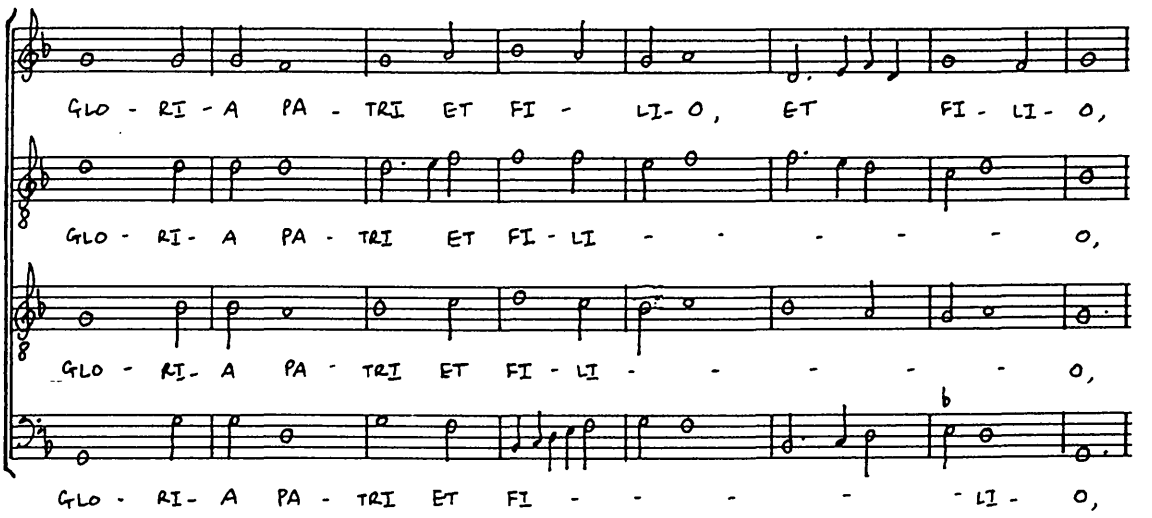
[26] This is seen, for example, in some of the G-final mode II pieces discussed by Meier. In Lasso's motet *Taedet anima meam*, for example, out of fourteen cadences, only two are formed on B♭, and G is the predominant pitch (see Meier, *Modes of Classical Vocal Polyphony*, 141).

Ex. 4.6



In the context of cadential distribution, the variety of pitches is smaller than in the *Esurientes,* with a preponderance of closures on G, and the mid-verse is clearly marked with a cadence on this pitch (see bb. 309-10). Whilst there is one cadence on B♭(bb. 327-28), it is underpinned by D in the *bassus,* a feature which denies it any feeling of conclusiveness. There is also one cadence on D (bb. 321-22), which like the D cadence in bb. 218-19 of the *Esurientes*, is formed by the *cantus* and *tenor* at the lower end of their *ambitus*. The cadence structure can be summarised as following:

Table 4.17 Cadence Plan: Carpentras Tone 2 Magnificat, *Gloria Patri*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
309-10	G	C	T	B
312-13	G	C	T (MP)	-
321-22	D	C	T	B
328	B♭ (*d*)	C	T	-
332-33	G	C	T	B
337-38	G	T	B	-
342-43	G	C	T	B

This strong contrast between Carpentras' tone 2 Magnificat and the other settings indicates an entirely different emphasis, in which the idea of polyphonic mode rather than tone was clearly was clearly at the forefront of his mind during the compositional process. The way in which the

second of his tone 1 settings is structured also suggests this to have been the case. Analysis of the Magnificats based on the other tones will show the extent to which this is maintained throughout the rest of this cycle.

CHAPTER FIVE

Magnificats Based on Tones 3 and 4

In polyphony, authentic and plagal forms of the *deuterus* modes are not so clearly distinguished as those of the other modal pairs. The reason for this is inherent in the ranges of the monophonic modes. Although the theoretical *ambitus* of each is different (mode III operates within the range *e-e'*, whilst mode IV has the range *B-b*), it is common for plainchant in mode III to avoid the uppermost part of the theoretical *ambitus* (i.e. for *c'* or *d'* rather than *e'* to be the highest pitch), and for mode IV chant to avoid the lower extreme of its *ambitus* (i.e. for *c* or *d* rather than *B* to be the bottom pitch). Thus in many cases, chant in both modes is often articulated within the approximate range *c-c'*. Most theorists commented on this. Zarlino, for example, writes of the Hypophrygian mode that

> There are almost innumerable sacred chants in the fourth mode in which the note *B*- natural is touched very rarely, indeed, if I said never, I would not be wrong. Instead, the note *c'* is reached upward, so that the semitone which ought to be heard below [between *B*- natural and *C*] is heard above [between *b*- natural and *c'*], and the extremes of the mode come to be the notes *c* and *C*. [1]

Since similarity of range (particularly in the *cantus* and *tenor*) is also common in polyphonic lines, the extent to which emphasis is placed on the appropriate repercussions (*e-c'* in mode III and *e-a* in mode IV) is one of the chief means by which the modes can be told apart. Meier discusses several pieces in which differences in *ambitus* and melodic structure of the initial motifs are strongly contrasted.[2] Examples in which the interval *e'-c''* (*cantus* pitch) is directly expounded are clearly indicative of mode III, whereas those in which *e'-a'* is outlined are indicative of mode IV. He also discusses instances where this contrast is not so clearly made, and where there can be a certain amount of ambiguity. For example, the initial imitative point in a mode III piece might involve a descent to *c'*, wheres a mode IV point might include an ascent to *c''*). Where this is the case, it is still possible in many cases to make a differentiation by taking into consideration how quickly the repercussion is expounded within the phrase.[3] Ambiguity can also be underlined when analysis of the imitative structure is not confined to the *exordium*. In Clemens' motet *Quis dabit mihi pennas* (♮-c1-E), for example,[4] the opening point

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[1] *On the Modes*, 67.

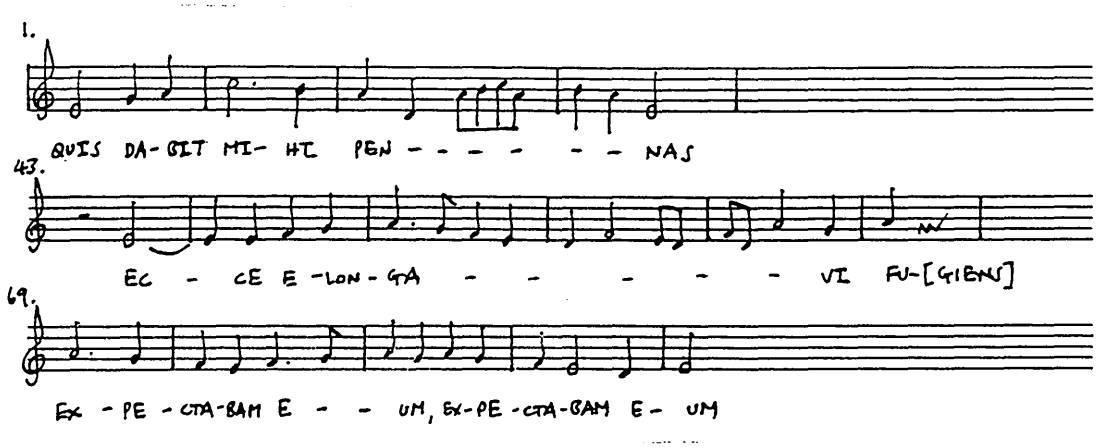
[2] See *Modes of Classical Vocal Polyphony*, 226-227.

[3] Meier (ibid., p. 279) quotes the opening of the *cantus* from Clemens' motet *Domine Jesu Christe* which is categorized as a mode IV piece by Dressler. Here, *c''* occurs only after the mode IV repercussion has been clearly emphasised. The pitches are as follows: *e'-g'-a'-e'-c''* etc.

[4] *CMM* 25 vol. 19, 71.

of the *prima pars* as it occurs in the *cantus* outlines the mode III repercussion directly, whilst those which open the *secunda* and *tertia pars* outline the mode IV repercussion:

Ex 5.1



Attempts to distinguish the *deuterus* modes through analysis of cadential structure can also be problematic. Pontio gives E and A as the primary cadence pitches for polyphony in both *deuterus* modes, with C as a secondary pitch, G and B as transitory pitches and F as an inimical pitch. Given his statement that authentic and plagal forms of the mode can be differentiated by taking into account the extent to which the mediation-final is stressed as a cadence pitch, one would expect C to assume primary structural importance in mode III polyphony. A number of theorists of the time corroborate this.[5] However, Meier's analyses show that in a large number of instances, this is not the case, and C is often avoided in favour of A.[6] In addition, he adds that even where cadences on this pitch do occur, only rarely are they formed as closures above the final (i.e. neither of the cadential *clausulas* occur in the *cantus*, or if they do, they are articulated at the lower end of the *ambitus*, on *c'* rather than *c''*). Instead, they occur in their usual position in mode IV polyphony below the final (i.e. on *c'* and *c* in the *cantus* and *tenor*).

Another significant feature of cadence distribution in *deuterus*-mode polyphony is that closures on the final are often avoided until the end of the composition, or are underpinned by C in the lowest-sounding voice (except, of course, where one of the cadential *clausulas* is articulated by this part). Meier states that in addition, there are also instances in which the initial imitative and cadential structure of the piece implies a final of *e-mi*, though the actual final is *a-la/re*. Among contemporary theorists, this is mentioned by Aaron, for example, in his discussion

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5 For example, Vincentino Lusitano, in *Introduttione facilissima et novissima di canto fermo, figurato, contraponto semplice et in concerto* (Venice 1558): Gallus Dressler in *Praecepta musicae Poeticae* (1563/64) and Francisco de Montanos, in *Arte de Musica theorica y practica* (Valladolid, 1592).

6 See *Modes of Classical Vocal Polyphony*, 168-69.

of modes III and IV in the *Trattato*.[7] Whilst Zarlino's dodecamodal system regards such examples in terms of mode IX and X, theorists who advocate the traditional octomodal system simply regard the A-final as a *differentia*.

Table 5.1 Tonal Types of *Deuterus*-mode Polyphony from Modally-ordered Collections

Publication	Mode III	Mode IV
Rore: *I madrigali a cinque voci* (Venice, 1542)	♭-c1-E ♭-c1-G, E ♭-c1-A, E	♭-c2-A, E
Susato (ed): *Premier livre des chansons a 3 parties* (Antwerp, 1544)	♭-g2 c3 F3-A ♭-g2 c2 c4-A	♭-c1 c3 F3-A ♭-c2 c3 F3-A ♭-c1 c2 c4-E, A
Lasso: *Cantiones Sacrae* (Munich, 1562)	♭-c1-E	♭-c1-E
Palestrina: *Madrigali spirituali a 5* (Rome, 1581) (*Vergine* cycle)	♭-c1 c3 c3 F3- E	♭-c2 c3 c4 c4 F4-E
Lasso: *Psalmi Davidis* (Munich, 1584) (*Penitential Psalms)*	♭-c1 c3 c4 c4 F3-E	♭-c2 c3 c4 F3 F5-E
Lasso: *Cantiones Sacrae* (Graz,1594)	♭-c1-E	♭-c1-E
Palestrina: *Madrigali spirituali a 5* (Rome, 1594)	♭-c1-E	♭-c1-E
Lasso: *Lagrime di san Pietro* (Munich, 1595)	♭-c1-A ♭-c1-E	♭-c1-A ♭-c1-E

In the modally-ordered collections discussed by Powers in *Tonal Types*, this occurs in the ninth and eleventh madrigals of Lasso's *Lagrime di San Pietro*, where the tonal type ♭-c1-A is used.[8] In other cases, both *deuterus* modes are represented by the tonal type ♭-c1-E. Table 5.1 shows this to be the case in Lasso's *Sacrae Cantiones* (1562), *Cantiones Sacrae* (1594) and Palestrina's *Madrigali Spirituali* (1594). In some other contexts, however, a distinction is made. This is not achieved by the use of *chiavette* cleffing for the authentic mode and *chiavi naturali* for the plagal, but by the use of low (i.e. *chiavi naturali*) cleffing in the first case and lower clefs in the second. Thus in Lasso's *Penitential Psalms*, for example, ♭-c1 c3 c4 c4 F4-E is used for mode III and ♭-c2 c3 c4 F3 F5-E for mode IV. Contrasted cleffing in examples such as this is clearly indicative of difference in *ambitus*. Having said this, it is important to stress that it should not be taken that the vocal ranges of mode III and IV pieces which share the same tonal type are identical. As Crook mentions, in many cases variations in *ambitus* are so slight that the use of different cleffing to reflect this is unnecessary.[9]

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7 See *Source Readings*, 24, after Aaron. Aaron, Zarlino (and Meier) also mention the possibility of ending mode III and IV pieces on *a-mi*. Here, change of system indicates upward transposition. This transposition will not be discussed in this study since it does not feature in any of the Magnificat cycles under discussion.

8 This is also the case in some of the pieces in the ninth book of Susato's *Liber Ecclesiasticarum* (see Powers, *Tonal Types*, 468).

9 See *Lasso's Imitation Magnificats*, 111.

Table 5.2 Tonal Types of Tone 3 and 4 Magnificats

Setting	Tone 3	Tone 4
Carpentras (1)	♭-c1 c3 c4 F3-A[10]	♭-c1-E
Carpentras (2)	♭-c1 c2 c3 c4-A[11]	♭-c1 c3 c4 F3-E
Festa	♭-c1 c3 c3 F3-A	♭-c1 c4 c4 F4-E
Morales	♭-c1 c2 c3 F3-A	♭-c1-E
Clemens (B) (Tones 3 & 8)	♭-c1 c3 c3 F4-G/A	♭-c1-E
Clemens (L)	♭-c1 c3 c4 F3-A	♭-c1-E
Gombert (Tones 3 & 8)	♭-c1 c3 F4-A/G	♭-c1-E, A, E, E,A, E

Unlike a great deal of *deuterus*-mode polyphony, contrast between the tone 3 and 4 Magnificats is indicated by differences in both cleffing and final. All the verses in the tone 3 settings end on A (the final of the basic form of the reciting formula), whilst those of the tone 4 settings end on E (the final of the basic form of the tone 4 reciting formula). The only exception to this is in Gombert's tone 4 Magnificat, where the final closures in the *Quia fecit* and *Sicut locutus est* verses are made on A rather than E.[12]

The use of c1 cleffing in the *cantus* in the tone 3 Magnificats is clearly typical of the *chiavi naturali* arrangement found in equivalent-mode polyphony, though the cleffing of the other voices is not consistent with this. Whilst c3 and c4 clefs occur in the middle voices throughout the Clemens (L) Magnificat, it is significant that it is only in the *Et exultavit* verse of Carpentras (1) that these clefs appear: in the other four-part sections, c2 and c3 are used instead. As in Clemens (L), the *bassus* in all the verses in Carpentras (1), is accommodated with an F3 clef. In fact, the usual high F3 clef (or c4 in the case of the *Deposuit potentes* verse from Carpentras (2)) occurs in the *bassus* of all the tone 3 Magnificats except those by Clemens (B) and Gombert.[13] In addition to this, the use of a mixture of c2 and c3 cleffing in the inner parts of

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[10] Only the cleffing of the first polyphonic verse is given: the clefs used in the inner voices in the other verses is mixed, with various combinations of c1, c2 and c3.

[11] As with the tone 3 setting, the cleffing of the inner voices in the other verses shows similar variation. C4 occurs only in the *Et exultavit*.

[12] Robert G. Luomo regards the final closure on A in the latter verse as the conclusion of an extended cadential melisma, which occurs after the structural cadence on E articulated by the *cantus* and *tenor* in bb. 26-27. This cadence, however, is obstructed by *c* in the *bassus*, which clearly denies it any feeling of resolution. In the *Quia fecit*, the final cadence is formed directly on A. See *Aspects of Mode in Sixteenth Century Magnificats*, *MQ* 62 (1976), 401-2.

[13] Bearing this in mind, the presence of F4 cleffing in these settings is curious. It is tempting to regard it as a comment on the dual role of these Magnificats, as the polyphony doubles for both tones 3 and 8. In this way, the use of low *cantus* and *bassus* clefs reflects the standard arrangement found in mode VIII polyphony, which is represented in most modally-ordered contexts by the tonal type ♭-c1-G. However, reference to the table of tonal types used in the tone 8 Magnificats (see p. 120) shows that of the tone 8 Magnificats, those by Morales and Gombert use *chiavette* cleffing, and whilst c1 cleffing is used in the *cantus* in the others, high clefs (F3 or c4) occur in the *bassus*.

the Carpentras (2) Magnificat, and the use of c2 and c3 cleffing in these parts throughout the Morales setting (in addition to the c4 and F3 *bassus* cleffing), draws the cleffing of these settings much more closely in line with the *chiavette* configuration. Except in the case of the Clemens (B) and Gombert Magnificats, all this indicates a strong contrast with the tone 4 Magnificats, where *chiavi naturali* cleffing is used in almost every case.[14]

This contrast in cleffing reflects slight differences in vocal ranges between the tone 3 and 4 Magnificats. The *cantus ambitus* of most of the tone 3 settings is higher than is usual in mode III polyphony, with a fairly large amount of activity in the uppermost part of the theoretical *ambitus* (i.e. *b'-e'')* and less in the lower part. Emphasis on the former is particularly evident in the Carpentras settings, where *e''* is frequently the highest note of the phrase and *f''* is reached in the first setting of the *Sicut erat* verse from his first tone 3 Magnificat (see bb. 144). In the Festa, Morales and Clemens (b) Magnificats, *e''* is the highest pitch. The *cantus* in Morales' third-tone setting is accommodated strictly within the theoretical range appropriate for the mode (*e'-e''*). The Clemens (L) and Gombert settings have a slightly lower range, with *d''* representing the upper limit of the *ambitus*.

The *bassus* ranges are more consistent, with an approximate range of *A-c'* in each. The only exception to this is in Gombert's paired tone 3 and 8 setting, where the F4 clef accommodates a range of *G-a* (though *F* occurs in a few instances - see *Sicut locutus est* bb. 18-20 and *Sicut erat* bb. 23 and 26). Strangely, F4 cleffing in the *bassus* of the other paired setting (Clemens (B)) does not indicate a lower *ambitus*.

The *cantus* ranges in the tone 4 Magnificats are more consistent, with *c''* occurring most often as the highest pitch. The range of the *bassus* lines is also slightly lower in the tone 4 Magnificats, with a range of *A-a* in the Carpentras, Morales and Clemens Magnificats. In addition, there are also occasional references to *F* and *G*.[15] At the other end of the *ambitus*, the *bassus* sometimes ascends to *c'* (see, for example, Clemens (B) *Et exultavit* b. 7 and Clemens (L) *Et exultavit* b. 9). In Gombert's tone 4 Magnificat, the *bassus ambitus* is once again lower: *G* occurs more frequently than in the other tone 4 Magnificats and *a* is strictly maintained as the upper limit.

Differences in cleffing in the tone 3 and 4 Magnificats therefore indicates a contrast in *ambitus* in the *cantus* and *bassus* lines which, whilst also present in many cases in mode III and

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[14] The only exceptions to the use of *chiavi naturali* cleffing in the tone 4 Magnificats are in the Carpentras (2) and Festa Magnificats. In the former, there are inconsistencies in *bassus* cleffing. Whilst high cleffing (f3) is used predominantly, it is significant that F4 does occur in the *Et misericordia eius* and *Esurientes* verses (though it does not indicate a difference in range, which is predominantly *A-a* throughout the course of the Magnificat). In the latter, the presence of c4 clefs in both the inner parts (rather than c3 and c4) actually emphasises the plagal character of the tonal type.

[15] For examples of F, see Carpentras (2), *Sicut erat* b. 312 and Clemens (B), *Sicut locutus est* bb. 8 and 21. For examples of G, see Morales, *Quia fecit* b. 45 and Clemens (L), *Quia fecit* b. 28.

IV polyphony, is often not reflected by any change in cleffing. Where it is, it tends not to involve the use of high *bassus* cleffing (F3 or c4) in mode III with low cleffing (F4) in mode IV. [15]

Tone 3 Magnificats: Imitative Structure

As with the tone 1 and 2 Magnificats, polyphony based on the tone 3 reciting formula differs from standard procedure in equivalent-mode polyphony in the starting pitches of each polyphonic verse. Whilst E and A are the most common in mode III pieces, Table 5.3 shows that G is the most frequent entry note in the Festa, Clemens and Gombert tone 3 Magnificats.

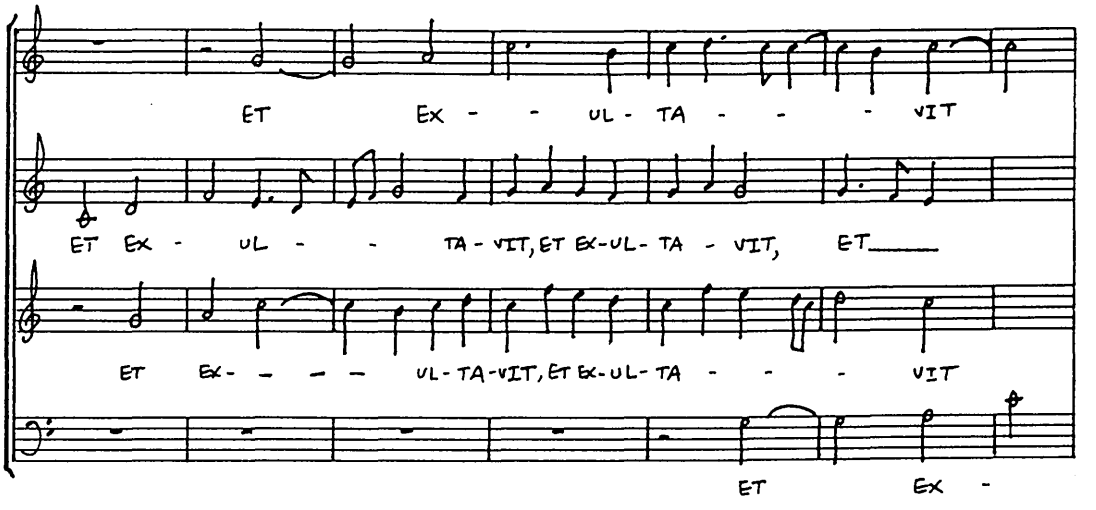
Table 5.3 Opening Pitches in Tone 3 Magnificats

	G	C	D	A	E	F
Carpentras (1)	5	6	2	4	7	3
Carpentras (2)	-	5	-	6	4	1
Festa	30	6	4	1	-	-
Morales	9	7	2	12	11	-
Clemens(B) (3&8)	16	3	5	-	-	-
Clemens (L)	10	5	5	-	-	-
Gombert (3&8)	16	-	9	-	-	-
Total	84	32	28	23	22	4

Clearly, G occurs most often since it is the first note of the Magnificat intonation (*g-a-c'*). In verses which begin imitatively, where G is the initial note of the opening voice, subsequent entries are made most usually on G as well or on D or C. This can be seen in the *exordium* of Morales' setting of the *Et exultavit* verse, which can be taken as an example of standard procedure.

[15] As already mentioned, the *bassus* cleffing in the third and fourth of Lasso's *Penitential Psalms* is F4 and F5 respectively. Whilst F3 is contrasted with F4 in the mode III and IV pieces from Palestrina's *Vergine* cycle, unlike the tone 3 and 4 Magnificats, this contrast is reinforced by differences of cleffing in the *cantus*, with c1 occurring in the mode III pieces and c2 in the mode IV pieces.

Ex. 5.2



As Table 5.3 shows, both C and D appear in the Festa and Clemens settings, whilst D is the only beginning pitch other than G in Gombert's paired tone 3 and 8 setting. However, in both Carpentras and Morales Magnificats, G is not the predominant starting pitch overall. Instead, the range of opening pitches is relatively wide. Whilst G, C and D do occur (although G is never used in Carpentras (2)), A and E occur with greater frequency, and there are also four instances of F in the Carpentras settings. Analogous with the entries on D and G in the G-final tone 1 Magnificats, the formation of entries on E and A in these tone 3 reflects common procedure in *deuterus*-mode polyphony. In Carpentras' settings (as with entries on G and D in his tone 1 and 2 Magnificats), entries on E and A occur most frequently in sections where the Magnificat tone is not used to generate the initial melodic material or is quoted as a *cantus firmus*. Thus in the *Sicut locutus est* of his first tone 3 Magnificat, and in the *Deposuit potentes*, *Suscepit Israel* and *Gloria Patri* of his second, E and A are the only opening pitches. Of these verses, the *exordium* of the *Suscepit Israel* is that which is most typical of the kind found in free mode III polyphony, since the *cantus* clearly outlines the repercussion *e'-c''*.

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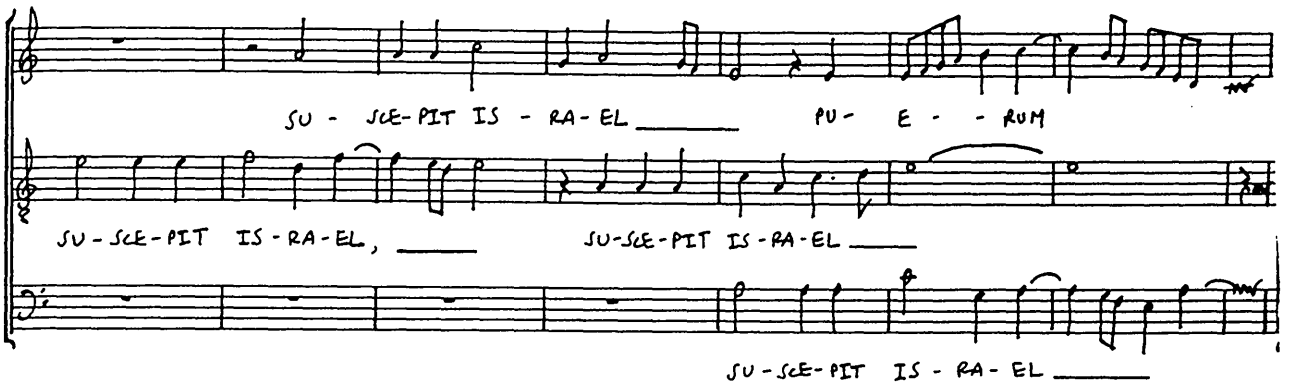
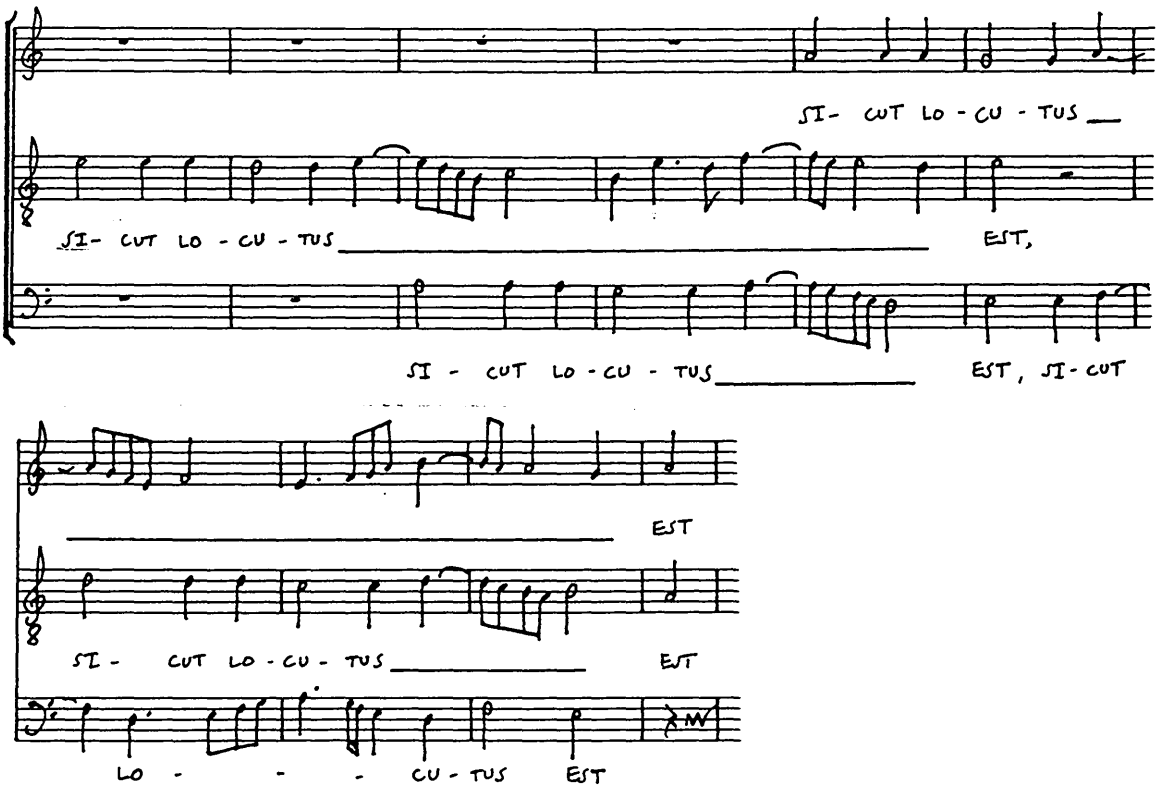


Conversely, in the *Sicut locutus est* from Carpentras (1), the *exordium* is more suggestive of the plagal *deuterus* mode, as the *cantus* outlines the mode IV repercussion.

Ex. 5.4



The juxtaposition of these two opening motifs within settings based on the same Magnificat tone clearly reflects the the modal ambiguity which occurs in many free *deuterus*-mode pieces and which has already been seen in the imitative motifs quoted from Clemens' motet *Quis dabit mihi pennas* at the beginning of this chapter.

Free material is not always formed on E and A in Carpentras' tone 3 Magnificats. In the *Fecit potentiam* and *Esurientes* verses from his first setting, and in the *Et misericordia eius* from his second, entries are made on C and F instead. This is obviously an atypical procedure in mode III and IV polyphony. It is difficult to account for the presence of these pitches, though in the *Et misericordia eius*, it is clear that by beginning on *c''*, the *cantus* emphasises a high (authentic) *ambitus* and actually outlines the mode III repercussion during its opening phrase (*c''-a'-c''-b'-a'-g'-a'-e'* etc).

In Morales' Magnificat, there is no initial reference to the reciting tone in the *Et misericordia eius*, *Fecit potentiam* and *Esurientes verses*.[16] In these cases as well, entries are made on E and A, and authentic modality is stressed in the *Et misericordia eius* by the continuation of the opening *cantus* phrase upwards to *c''*. [17]

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[16] The termination does however appear in the second half of each verse. See *Et misericordia eius* (*cantus* b. 64 onwards); *Fecit potentiam* (*altus* b. 70 onwards) and *Esurientes* (*tenor*, b. 101 onwards).

[17] These starting pitches are not confined to the three verses just mentioned: they occur consistently throughout the setting, and the *Et exultavit* and *Quia respecit* are the only ones in which they do not appear.

Tone 3 Magnificats: Cadence Distribution

In cases where the structure of the reciting tone is reflected in the cadence plans of polyphonic Magnificats, closures on C are formed in the initial part of the verse, with cadences on A occurring in the latter part. Bearing this in mind, the most obvious difference in cadence distribution between such 3 settings and equivalent-mode polyphony is that in the former, the mediation-final C assumes a role of major importance. In fact, with only a few exceptions, C is the predominant cadence pitch in the first half of each polyphonic section, and the mid-verse is in almost all cases marked with a cadence on this pitch.[18] In addition, the principal cadential *clausulas* appear predominantly in the *cantus* and *tenor* on *c''* and *c'*, with the result that C cadences usually occur above the final, rather than below. As in the tones 1 and 2 Magnificats, concentration of cadences on the mediation-final during the first half of the verse, and on the termination-final in the second, is found most consistently in the Festa, Morales and Clemens settings. The cadence distribution of the paired tones 3 and 8 settings by Clemens (L) and Gombert differs in that cadences on G (the tone 8 final), are also found.

In isolating verses from the tone 3 Magnificats in which the cadence distribution is more typical of that found in equivalent-mode polyphony, the investigation must identify two phenomena: first, a more equal distribution of cadences on the tone-final (A) throughout the course of the verse (rather than being concentrated in the latter half), and secondly, any occurrences of cadences on the modal final (E). In addition, cadences on C should be less frequent (or not feature at all), and be formed mostly below the final.

Both cadences on A before the mid-verse and any occurrences of cadences on E are rare in the Magnificats under investigation. Given that the tone 3 reciting formula avoids E, it is hardly surprising that very few closures are formed on this pitch. However, as mentioned in the opening of this chapter, in some cases in free *deuterus*-mode mode polyphony, cadences on E are avoided until the end, and final closures can themselves occur on A instead.[19] Thus on one hand, lack of cadences on E does not mean that the polyphony is atypical of the mode, whilst on the other, cadences on this pitch are clearly included on account of their being the equivalent-mode final. Whilst they occur in the Magnificat output of all five composers under discussion, in most cases they appear only in isolated instances. This can be seen, for example, in the two-part *Fecit potentiam* from Morales' Magnificat, and the *Esurientes* from Gombert's. In both these

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[18] The exceptions are: Carpentras (1) *Et exultavit*, where the cadence is on F (bb. 11-12); *Carpentras* (1) *Esurientes*, where the cadence is on A (bb. 69-71) and Carpentras (2) *Deposuit potentes*, where the cadence is on A (bb. 97-98).

[19] One significant example of this is Gombert's chanson *Mort et fortune*, which was used by Lasso as a model for the imitation Magnificat of the same name, and which was categorized as a tone 3 setting by Rudolph di Lasso in the 1619 edition of his father's Magnificats.

examples, an E cadence occurs only once (see bb. 69-70 of the former and b. 34 of the latter), whilst the other cadences are formed on the expected pitches C and A.[20]

A more consistent occurrence of E closures is found in the *Deposuit potentes* verse (A, T, B) from the second of Carpentras' third tone Magnificats, where two consecutive closures are formed on this pitch, and A is the only other pitch. The cadence distribution of this verse is as follows:

Table 5.4 Cadence Plan: Carpentras Tone 3 Magnificat (2), *Deposuit potentes*

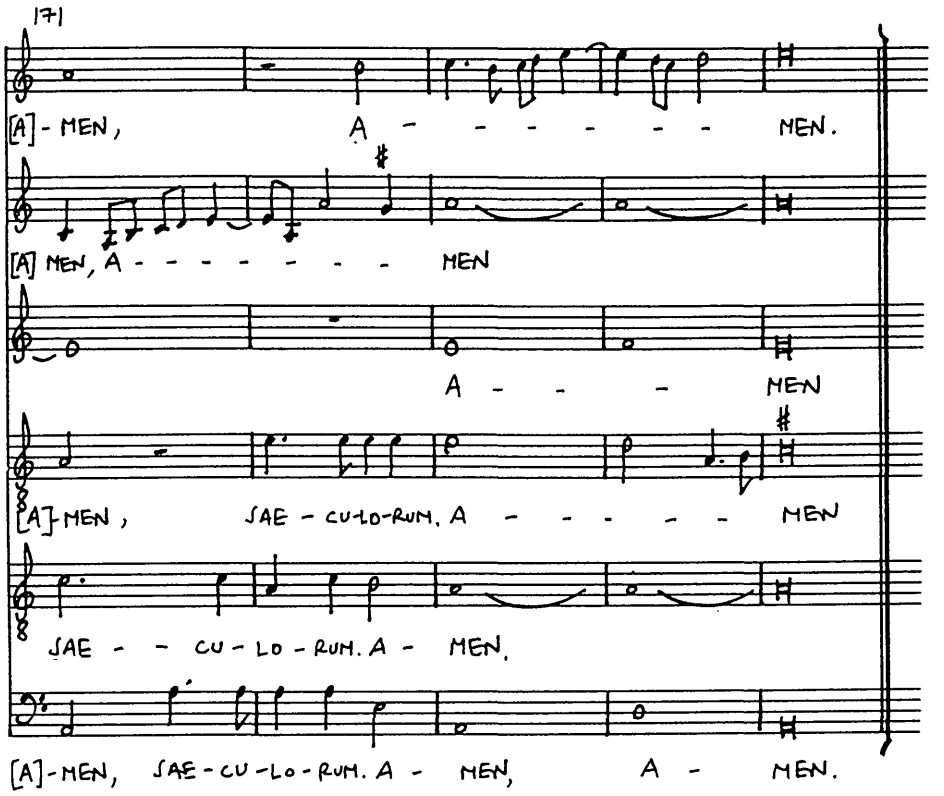
Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
92-93	A	A	T	B/T
94-95	E	T	B	-
99	E	A	B	-
104	A(*f*)	A	T	-
108-09	A	A	T	B

Taken in conjunction with the imitative structure (in which entries of free material made on E and A), the cadence plan of this section is particularly interesting. In addition to the cadences on E, A marks the mid-verse and C does not feature as a cadence pitch at all. Thus the polyphony displays standard characteristics of mode III polyphony (although the final cadence is not made on E).

A more typical mode III cadence distribution also occurs in the *Sicut erat* (C, A1, A2, T1, T2, B) from Morales' setting. Unlike Carpentras' *Deposuit potentes*, the Morales verse does quote the Magnificat tone (in fact, it appears in the context of a triple canon between *tenor* 2, *altus* 2 and *altus* 1). Whilst the mid-verse is marked with the expected cadence on C, a cadence on on the modal final occurs before this. In addition, four further cadences on E are formed during the second half of the verse. The last of these is particularly significant: although it is the last cadence of the verse, it occurs as part of the cadential melisma which follows the structural A cadence articulated by the *altus* 1 and *tenor* 2 in bb. 172-73. As Ex. 5.6 shows, this cadence is denied any sense of tonal authority since it is underpinned by the movement *d-A* in the *bassus*:

[20] In these cases, the formation of cadences on E does nothing to draw the polyphony more in line with that typical of mode III, since the initial tonal centre of C is firmly consolidated by the fact that the opening cadence is on this pitch.

Ex. 5.6



The cadence distribution is given below:

Table 5.5 Cadence Plan: Morales Tone 3 Magnificat, *Sicut erat*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
143-44	C	-	B	-
151-52	C	C	B (MP)	-
153-54	E	A1	B	-
156	C	C	T2	B
162-63	E(*c'*)	C	A2	-
165-66	A	C	T2	-
167-68	E	T1	B	-
170-71	A	C	T1	B
172-73	A	A	T2	B
174-75	E(*A*)	C	A	-

Whilst the C cadences in the example just given occur above the final rather (in each, the *clausula cantizans* is formed by the *cantus* on *c''*), this is not the case in the three-part *Sicut locutus est* from Carpentras (1).

Table 5.6 Cadence Plan: Carpentras Tone 3 Magnificat (1), *Sicut locutus est*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
93-94	E	T	B	-
97-98	A	C	T	B/T
101-02	E	T (MP)	B (MP)	-
103-04	C	T	B	-
110-11	C	T	C	B (MP)
118-19	G	T (MP)	B (MP)	-
121-22	G	T	B (MP)	-
130-31	A	C	T	B

The cadential summary of this Carpentras verse shows that the two melodic cadences of the reciting formula are reflected in the polyphonic verse at the two main structural points (the mid-verse and end). Unlike the other Magnificats in which the mid-verse is marked with a closure on C, the *clausula cantizans* in this verse is not articulated by the highest-sounding voice (i.e. the *cantus*), with the result that it does not occur as a cadence above the final. Whilst the *cantus* is involved in the formation of the C closure in bb. 110-11, this cadence occurs below the final, since the *clausula tenorizans* in this voice is articulated at the lower end of the *ambitus*. Thus both C cadences in this case occur in their usual position in *deuterus*-mode plyphony. As Ex. 5.4 shows (see p. 68), opening entries in this verse are formed on A and E. Bearing in mind that the melodic contour of the motif outlines the mode IV repercussion, it is clear that whilst this verse reflects imitative and cadential arrangements commonly found in *deuterus*-mode polyphony, plagal rather than authentic modality is emphasised.

In addition to A and C in this verse, cadences are also formed on E and G. Uniquely in the tone 3 Magnificats under discussion here, the first cadence of this verse occurs on E. As already mentioned, E appears in tone 3 Magnificats since it is the final of the equivalent mode. Although G is never listed as a major mode III cadence pitch by Renaissance theorists, Powers' *conspectus* of Pontio's cadence hierarchy shows it to be transitory. It is possible to interpret its presence in the second half of this Carpentras verse as a comment on the melodic similarity between Magnificat tones 3 and 8. As Appendix 2 shows, G is the the opening pitch of the intonation in each case and the first halves of both tones are almost identical (though the terminations differ). The G cadences are included simply because G is the tone 8 (and mode VIII) final.

There are a few occasions where G cadences occur in the first half of the Magnificat verse. Once more, this reflects the melodic similarity between the two tones. In the *Deposuit potentes* and *Sicut locutus est* from Festa's Magnificat, both the initial cadences in each are made on G. In the former, the cadence distribution of the rest of the verse is as one would expect: after the G cadences (formed by the *altus* and *bassus* in b. 7 and the *tenor* and *bassus* in b. 8), the mid-verse is marked with a cadence on C above the final (bb. 9-10), and the end of the verse is marked with a closure on A. This is also the case in the *Sicut locutus est* (C, A, T, B), where, in addition to cadences on G, the *exordium* with entries of the intonation-generated motif on G in the *cantus* and *tenor* and D in the *altus* and *bassus*. The cadence plan is summarised as follows:

Table 5.7 Cadence Plan: Festa Tone 3 Magnificat, *Sicut locutus est*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
7	G	A	B	-
7-8	C	C (MP)	T	B/T
9	G	B	C	-
13-14	A	C	T	B/T
17-18	A	C	T	B

Cadences on G also feature in both the Gombert and Clemens (B) Magnificats. This is to accommodate the pairing of tones 3 and 8 within one setting.[21] Pairing is achieved by a simple process which involves the formation of two final cadences in each verse. In Gombert's setting, the first is made on A and the second on G. On occasions when the polyphony would have been sung as a tone 3 setting, the singers would have finished at a specially marked cadence on A in the latter half of the verse. When sung as a tone 8 setting, they would have continued past this point to the final G cadence. Given that the G closure comes second, it is tempting to regard its primary function as a tone 8 setting. Conversely, given that the final cadences in Clemens' Magnificat are made on A (with G occurring beforehand), it is tempting to regard the primary role of this setting as a tone 3 Magnificat.[22] The cadence distribution throughout this setting also suggests this, since with the exception of the *Esurientes* verse (in which there are clearly formed

[21] A comment on the dual function of this Magnificat is also made by the way in which Gombert increases the vocal ensemble from three voices in the *Et exultavit* verse to 8 in the *Sicut erat*.

[22] Of course, it would also be possible to argue the opposite if one were to regard the passages which lead to the last cadence as being tagged on. In the final analysis, the question of the primary function of these settings is very probably insoluble. Despite the difference in order of the tone 3 and 8 final closures in these settings, both are decribed in their original sources as *Magnificat Tertii et Octavi Toni*, and both occur in their respective cycles between the tone 2 and 4 Magnificats.

cadences in bb. 26 and 27), cadences on G (other than those which mark the tone 8 closure), are avoided. This contrasts with Gombert's setting: in both the *Et exultavit* and *Fecit potentiam* verses, cadences on G are formed in the first half of the verse. The cadence plan on the *Fecit potentiam* is given below.[23]

Table 5.8 Cadence Plan: Gombert Tone 3 and 8 Magnificat, *Fecit potentiam*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
7-8	C	-	T2	B
9-10	G	A	T1	-
11-12	G	A (MP)	T1	B
12	C	-	T2	B/T2
20-21	C	C	T2	B
29-30	A	T1	B	-
32-33	A	C	T1	B
35	G	T2	-	-
38	A	C (MP)	T2 (MP)	B
41-42	G	C	T1	B

This shows that out of ten cadences, eight are made on primary mode VIII pitches (G and C), and only two on the tone 3 termination-final. In addition to initial entries being made on G and D (as they are also in the other verses), this verse shows the extent to which Gombert realizes the mode VIII potential inherent in the tone 3 reciting formula to a high degree.

[23] In this cadence table, the final tone 3 closure is underlined with a broken line.

Tone 4 Magnificats: Imitative Structure

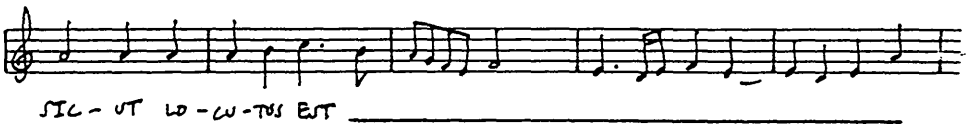
Given that the tone 4 Magnificat intonation begins on A, it is not surprising that the vast majority of entries at the beginning of the polyphonic verses in the tone 4 Magnificats are made on A and E.

Table 5.9 Opening Pitches in Tone 4 Magnificats

	A	E	D	C	B
Carpenrtas (1)	13	4	5	-	-
Carpentras (2)	23	11	4	1	1
Festa	23	10	6	-	-
Morales	24	16	1	1	-
Clemens (B)	14	10	-	-	-
Clemens (L)	16	8	-	-	-
Gombert	14	11	-	-	-
Total	127	70	16	2	1

Therefore, unlike the tone 1-3 settings, it is not necessary to substitute intonation-based motifs for free motifs more indicative of the equivalent mode. However, since the melodic contour of the intonation is so restricted (in that it consists of a whole tone inflexion *a-g-a* rather than the distinct rising figures which characterise the other Magnificat intonations), in some cases there is only a loose connection between this basic melodic cell and the opening motifs. In the *Sicut locutus est* from Clemens (L), for example, the inflexion has been smoothed out in the phrase which appears in the *cantus* and *tenor*, though by stressing the same pitch-level initially, the point maintains the intrinsic melodic character of the intonation.

Ex. 5.7



In other cases, however, the melodic contour of the opening motif does indicate that the intonation has not been used to generate this material. As in his tone 1, 2 and 3 Magnificats, Carpentras avoids initial reference to the Magnificat tone in several verses (see the *Fecit potentiam*, *Esurientes* and *Sicut locutus est* of the second setting). Free verses also occur in the

Fecit potentiam and *Suscepit Israel* verses of Festa's Magnificat. In all these cases, by failing to incorporate the inflexion of the Magnificat tone in the opening motif, or by outlining the mode IV repercussion upwards (i.e. from E to A) rather than downwards, the point can be deemed to be free.

In most of the intonation-based points, entries in the *cantus* are formed on *a* (as they were also in the tone 3 settings). Whilst this is also the case in much mode IV polyphony, it will be clear that if the composer wishes to stress plagal modality unambiguously at the outset of the piece, then the opening point must outline the appropriate repercussion (*a'-e' cantus* pitch). Examples of such motifs were given at the beginning of this chapter. By operating within a restricted range in the upper part of the mode IV *ambitus*, the first half of Magnificat tone 4 is clearly modally ambiguous. In fact, Meier actually quotes the inflexion *a'-g'-a'* as being a typical melodic pattern in mode III polyphony in cases where the phrase subsequently rises to *c''*. [24] In the tone 4 Magnificats under discussion here, none of the opening points as they occur in the *cantus* maintains the modal ambiguity of the reciting tone intonation. Instead, either the mode III potential is realized by the continuation of the phrase upwards to *c''* (as in the melodic cell from Meier just mentioned), or the mode IV potential is realized by the continuation of the phrase downwards to *e'*, (in which cases the mode IV repercussion is clearly expounded). Thus, whilst the opening points in the tone 4 Magnificats are not in themselves modally ambiguous, a sense of modal ambiguity typical of much *deuterus*-mode polyphony is created by the juxtaposition of authentic and plagal-sounding motifs during the course of each setting. Ex.5.8 presents a selection of examples, the first five of which outline the mode IV repercussion and the second five of which expound the mode III repercussion.

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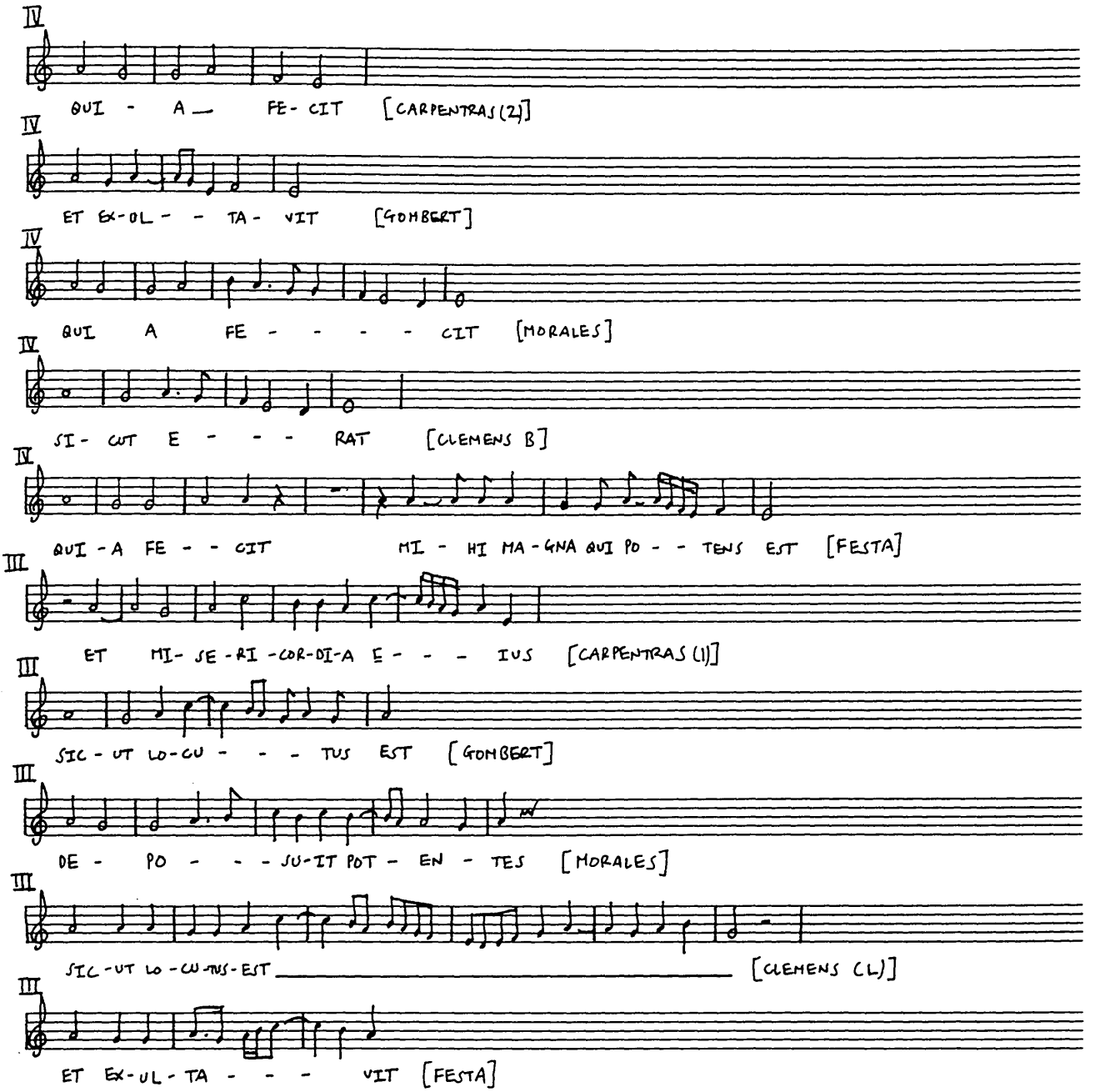
[24] See *Modes of Classical Vocal Polyphony*, 227.

Ex. 5.8


QUI - A — FE- CIT [CARPENTRAS (2)]
ET EX-OL - - TA- VIT [GOMBERT]
QUI A FE - - - - CIT [MORALES]
SI- CUT E - - - RAT [CLEMENS B]
QUI-A FE - - CIT MI - HI MA-GNA QUI PO - - TENS EST [FESTA]
ET MI- SE-RI-COR-DI-A E - - - IUS [CARPENTRAS (1)]
SIC - UT LO-CU - - - TUS EST [GOMBERT]
DE - PO - - - SU-IT POT - EN - TES [MORALES]
SIC-UT LO-CU-TUS-EST [CLEMENS CL)]
ET EX-UL-TA - - - VIT [FESTA]

Tone 4 Magnificats: Cadence Structure

Unlike the tone 3 reciting formula, the principal notes of Magnificat tone 4 (A and E) are the same as the primary cadence pitches listed by Pontio for free *deuterus*-mode polyphony, and in the tone 4 settings under discussion here, the mid-verse and final cadences of the polyphonic verses are almost without exception formed on these pitches. Whilst the cadence plans of the tone 4 settings are therefore rather more characteristic of the kind found in equivalent-mode polyphony in terms of the cadence pitches used, their distribution during the course of the verse is generally atypical, given that in the vast majority of cases, A is the predominant cadence pitch during the first half of the verse, and closures on E are not introduced until after the mid-verse. There are very few exceptions to this arrangement, which indicates that the composers under scrutiny here seem to have been more interested in reflecting accurately the melodic structure of the reciting tone in their polyphonic settings.

In the discussion on the imitative structure of the tone 4 Magnificats, it was shown that in every case, the modal ambiguity of the tone 4 intonation is not maintained in the opening passages of the polyphonic verses, and that by extending the initial motif from A down to E in many instances, plagal modality is consolidated. One might expect that a similar attempt might be attempted in the context of cadential structure. In addition to a more even distribution of closures on A and E, a cadence plan more typical of the kind found in equivalent-mode polyphony might involve the introduction of cadences on the secondary pitch C (below the final) and on the transitory pitches D and G. Cadences on these pitches are rare, as are those which occur on the termination-final before the mid-verse. Initial closures on E are found, for example, in the *Sicut locutus est* and *Sicut erat verses* from Clemens' Lakenhal Magnificat (see bb. 6-7 and 11-12 respectively), and also in the *Et exultavit* and *Esurientes* verses from Gombert's setting. In the first of these, the first cadence of the verse is actually formed on E, though it is obstructed by the presence of *A* in the *bassus*. The cadence distribution of this verse is given below.

Table 5.10 Cadence Plan: Gombert Tone 4 Magnificat, *Et exultavit*

Bar no.	Cadence pitch/ Obstructions	*Cantizans*	*Tenorizans*	*Basizans*
6-7	E(*A*)	A	C	-
11	E	C	T	-
15	E(*c*)	A	C	-
20-21	E(*c*)	C	T (MP)	-
24-25	A	C	T	B
33-34	E	A	T	-
36-37	E(*A*)	C	T	-
41-42	E(*A-e*)	C	T	-

Despite the fact that seven of the eight cadences in this verse are formed on E, only one of them is unobstructed, and the tonal centre for most of the time is A. This clearly underlines the problems encountered in all free *deuterus*-mode polyphony in forming cadences on E. Reference to the other tone 4 settings shows that cadences on E in the lead-up to the final closure, and indeed, as in the above example, final closures themselves in many instances are obstructed. Like the tone 2 Magnificats, this results in a situation in which the mediation-final is maintained as the tonal centre for some time. It is important to remember that in the case of the tone 4 settings, however, the matter is slightly different in that the intrinsic nature of cadences in *mi* means that it is very difficult to consolidate E as a tonal centre.

Given the melodic structure of the reciting tone, cadences on C are very rare in the tone 4 Magnificats, though it is significant that the mid-verse of the *Gloria Patri* from Carpentras (2) is made on this pitch (see bb. 257-58). However, like the C cadences in most instances in the tone 3 settings, this one is formed above rather than below the final (both the primary cadence figures are carried by the *cantus* and *tenor* and resolve onto *c''* and *c'*). The cadence plan of this verse is given below:

Table 5.11 Cadence Plan: Carpentras Tone 4 Magnificat (2), *Gloria Patri*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
246-47	A	T	B	-
257-58	C	C	T	B
262-63	A (*f*)	C	A	-
266-67	A	T	B	-
280-81	E (*A-e*)	C	T	-

Analysis of the tone 3 and 4 Magnificats has revealed some interesting results concerning the modal ambiguity which exists in many instances in free polyphony written in the *deuterus*-modes. Most important is that the *bassus* cleffing is clearly contrasted, with high clefs (F3 and c3) used in the former (except in the the paired tones 3 and 8 settings by Clemens and Gombert). In addition, there are huge differences in both melodic and cadential structure between those verses of the tone 3 and 4 settings which use the Magnificat tone as a structural basis, since in the latter, the Magnificat tone is itself more typical melodically of mode IV plainchant in that first note is one of the structural pitches of the mode. As in the tone 1 and 2 Magnificats, there are occasions in which the melodic and cadential structure of certain verses in the tone 3 settings is more typical of the kind usually found in free mode III polyphony. Once more this occurs in the Carpentras and Morales settings,

CHAPTER SIX

Magnificats Based on Tones 5 and 6

Meier's study of the cadential distribution typically found in *tritus*-mode pieces leads him to conclude that, like the *deuterus* modes, the contrast between authentic and plagal is similarly not as clear-cut as it often is in the *protus*-modes. In both modes, F and C are the primary cadence pitches, and in mode V, cadences on the latter occur most often as cadences above the final. Thus various alternations of F and C cadences at the beginning of a piece typify standard mode V procedure. In mode VI, whilst the upper pitch of the repercussion (A) can occur in the cadential distribution, it is often avoided. The reason for this is that it is a cadence in *mi*, (since the *cantus mollis* system is used), and as such, is often reserved for textual emphasis.[1] Instead, it is common for cadences on the final to predominate throughout the piece. In addition, unlike D cadences in G-final mode II polyphony, cadences on C in mode VI do not occur predominantly below the final. Instead, they are often formed with similar frequency both above and below the final. This can make it awkward to tell apart mode V from mode VI by cadential analysis alone.

Imitative structure, on the other hand, generally shows a strong contrast between the two modes. Once more, the outlining of the repercussion, together with the movement of the voices through the modal octave enables differentiation to be made. As before, Meier discusses a variety of fundamental melodic types on which imitative points are based in each mode. One of the most common in mode V is *f'-c''-f''-c''* (*cantus* pitch) which clearly outlines both the repercussion and the appropriate diapente (*ut-sol*) and diatesseron (*ut-fa*). Variations of this type include the filling out of the fifth and fourth with scalic movement; outlining a falling fifth at the outset instead of a rising fifth (i.e. *c''-f'-c''-f''-c''* in the *cantus*) and emphasising the diapente and diatesseron within consecutive phrases.[2]

For mode VI, Meier identifies a basic melodic type consisting of diatesseron plus repercussion. Thus imitative points in the plagal mode often emphasise the lower end of the modal octave in variations of the following patterns *f'-c'-f'-a'*, *f'-a'-f'-c'*, *c'-f'-a'* etc. In addition, he discusses another type, which outlines the limits of the *ambitus* by scalic movement and which emphasises the division of the octave by treating *f'* as the primary pitch. Yet another operates strictly within the diapente common to both mode V and VI (*ut-sol* or *f'-c''* in the *cantus*). In this case, the extent to which the repercussion is stressed (*ut-mi* or *f'-a'* in the *cantus*)

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[1] See Meier, *Modes of Classical Vocal Polyphony*, 417-18 for examples of these.

[2] See ibid., pp. 193-200 for examples from the motet repertory.

can help to gauge the modality correctly, since it is usual for the rise to the fifth above the final to occur gradually over the course of the phrase rather than directly at the outset.

Reference to the tonal type representations of mode V and VI polyphony from Powers' *Tonal Types* in Table 6.1 shows that for the most part, authentic and plagal differentiation is made by contrast of cleffing, with system and final remaining consistent.

Table 6.1 Tonal Types of *Tritus*-mode Polyphony from Modally-ordered Collections

Publication	Mode V	Mode VI
Rore: *I madrigali a cinque voci* (Venice, 1542)	♭-g2-C,F	♭-c1-F
Susato (ed.): *Premier livre des chansons a 3 parties* (Antwerp, 1544)	♭-c1 c3 F3-F	♮-c1 c3 c4 -C ♮-c1 c3 F3-C
Lasso: *Cantiones Sacrae* (Munich,1562)	♭-g2-F	♮-g2-C
Palestrina: *Madrigali (spirituali)* a 5 (Rome, 1581) (*Vergine* cycle)	♭-g2 c2 c3 c3 F3-F	♭-c1 c3 c4 c4 F4-F
Lasso: *Psalmi Davidis* (Munich, 1584) (*Penitential Psalms*)	♭-g2 c2 c3 c3 F3-F	♭-c1 c3 c4 c4 F4-F
Lasso: *Cantiones Sacrae* (Graz, 1594)	♭-g2-F	♮-g2-C
Palestrina: *Madrigali spirituali* a 5 (Rome, 1594)	♭-g2-F	♭-c1-F
Lasso: *Lagrime di san Pietro* (Munich, 1595)	♭-g2-F ♮-g2-C	♭-c1-F

Thus ♭-g2-F is used to represent mode V in almost every case, and ♭-c1-F is generally used to represent mode VI. In both modes, the *cantus mollis* system is not indicative of upward transposition but rather reflects the use of signatures for practical purposes. Its use here is simply to avoid the numerous melodic and harmonic tritones which would otherwise occur without the application of large amounts of *musica ficta.* [3] In addition to the *cantus mollis* system in mode VI polyphony, the *cantus durus* system is also used, as occurs, for example, in Lasso's *Sacrae Cantiones* (1562) and *Cantiones Sacrae* (1594). This is to indicate an upward transposition by a fourth, which necessitates a change to *chiavette* cleffing in order to reflect the higher *ambitus*. [4]

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[3] It is significant that B♮ is a fairly common pitch in *tritus*-mode plainchant: many simply do not have a B♭ signature (though B♭s are added in some cases during the course of the chant to avoid tritones. In polyphony, Zarlino's discussion of modes V and VI in *On the Modes* (chapters 22 and 23) fails to mention the need for the use of the *cantus mollis* system, and his examples for each are both written in the *cantus durus* system. Aaron, on the other hand, from a more pragmatic perspective, writes that music in the *tritus* modes "very often-indeed, almost always-has the flat signature" (*Source Readings*, 25-26, after Aaron). Indeed, the tonal types ♮-g2-F and ♮- c1-F do not occur in any of the modally-ordered collections discussed by Powers (see *Tonal Types*), and Hermelinck (in *Dispositiones Modorum*) does not even acknowledge their existence.

[4] As Table 6.1 shows, the mode VI pieces in Susato's *Premier livre des chansons* (1544) have mixed cleffing. However, as in the tone 3 Magnificats, the presence of a high clef in the lowest voice clearly implies an overall high configuration.

Since none of the tone 6 settings make use of this transposition, discussion of mode VI polyphony will be limited to its untransposed form. The theoretical ranges for F final *tritus* mode polyphony are as follows:

Table 6.2 Vocal Ranges in F-final *tritus*-mode Polyphony

	Mode V	Mode VI
Cantus	*f-f'*	*c'-c"*
Altus	*c'-c"*	*f-f'*
Tenor	*f-f'*	*c-c'*
Bassus	*c-c'*	*F-f*

Table 6.3 shows that in every case, the tonal types used in the tone 5 Magnificats are inconsistent with the standard mode V tonal type ♭-g2-F.

Table 6.3 Tonal Types of Tone 5 and 6 Magnificats

	Tone 5	Tone 6
Carpentras	♭-c1 c3 c3 F3-A	♭-c1 c3 c3 F3-F
Festa	♮-c1 c3 c4 F3-A	♮-c1 c4c 4 F4-F
Morales	♮-c1 c2 c3 F3-A	♭-c1 c3 c3 F3-F
Clemens (B)	♭-g2-A	♭-c1-F
Clemens (L)	♭-g2 c3 c4 F3-A	♭-c1-F
Gombert	♮-c1-A	♮-c1-F

The most striking differences between the tone 5 Magnificats and the mode V pieces from modal collections are the lack of coincidence in final (A occurs instead of F), and in some cases, the use different systems: whilst the Carpentras and Clemens settings are written in the *cantus mollis* system, those by Festa, Morales and Gombert are written in the *cantus durus* system. Disparities in final and system derive from the melodic structure of the Magnificat tone. Although the intonation (*f-a-c'*) outlines the mode V repercussion directly, the final of the basic form ends on A. Furthermore, the pitch B♭ is completely avoided in the reciting formula, and *b*♮ occurs as the antepenultimate note of the termination (*c'-d'-b-c'-a*). It seems likely that the use of the flat system by Carpentras and Clemens indicates an attempt by these composers to draw the polyphony in line with standard mode V procedure. Bearing this in mind, it is clearly impossible for the Magnificat termination to be quoted accurately in the polyphony, since the signature necessitates the flattening of the antepenultimate note. Conversely, the use of the

natural system in the Festa, Morales and Gombert Magnificats means that whilst the Magnificat termination can be quoted accurately in the polyphony, their tonal types differ from the mode V type not only in final, but in system as well.[5]

In addition to final and system, there are also discrepancies in cleffing, both amongst the tone 5 settings and with the *chiavette* configuration found in equivalent-mode polyphony. As with the tone 3 Magnificats, the cleffing of most of the tone 5 settings is mixed. The only exceptions are those by Clemens (B) and Gombert, which are contrasted, most curiously, by *chiavette* cleffing in the former, and *chiavi naturali* in the latter. In Gombert's case, this results in a situation in which the tonal type is is contrasted with that of the equivalent mode in all its three components: system, final and cleffing.

Although the *cantus* lines of the Carpentras, Festa and Morales Magnificats are accommodated by c1 clefs (which are found in mode VI rather than mode V polyphony), high clefs (F3) are used in the *bassus* in every case. Taking this into consideration (together with the presence of high clefs in the *cantus* and *bassus* of the Clemens settings (g2 and F3), the implication, as in the tone 3 Magnificats, is once more of high cleffing. It therefore seems at first strange that g2 and c1 clefs should occur in different settings based on Magnificat tone 5. However, analysis of the vocal ranges of the *cantus* lines offers an explanation for this phenomenon. It shows that the ranges implied by these clefs in mode V polyphony (i.e. *f'-f''* and *c'-c''* respectively) are not generally maintained in the tone 5 settings, and there are only minor differences in *ambitus* between the Clemens settings and those by Carpentras, Morales and Festa.

In the Clemens Magnificats, the upper part of the theoretical range is ignored for the most part, and the highest pitch is usually *d''*.[6] As one would expect with g2 cleffing in mode V, *f'* usually marks the lower end of the range.[7] In the Carpentras and Morales Magnificats, *d''* is also predominantly the highest *cantus* pitch. In Carpentras' case, this is strictly maintained (except in the *Sicut erat*, where the added *cantus* voice regularly reaches *g''* although it is still accommodated with a c1 clef). In Morales' setting, *e''* is consistently the highest pitch in the *Quia fecit* and *Fecit potentiam* verses. Similar to the general avoidance of the uppermost part of the implied g2 range in mode V in the Clemens Magnificats is the general avoidance of the

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[5] Although the tone 5 reciting formula from Mü 14745 quoted by Crook incorporates B♭ in the termination, this source is representative of the German chant dialect and therefore reflects a regional variation rather than the standard form (see Crook, *Lasso's Imitation Magnificats*, 88).

[6] Although the pitch *f''* does represent the absolute upper limit of the *ambitus*, it occurs in only three instances. In Clemens (B) see *Quia fecit* (b. 14) and *Esurientes* (b. 7), and in Clemens (L) see *Et exultavit* (bb. 11, 12 and 15).

[7] The line does however descend as low as *c'*. This happens only once: see *Fecit potentiam* (b. 23) from the Lakenhal Magnificat.

lower part of the *ambitus* (*c'-f'*) implied by c1 cleffing in the Carpentras and Morales settings. In both cases, *f'* is usually the lowest pitch.[8]

In Festa's setting, *d''* is also usually the highest pitch, though there are occasions in which it rises to *f''* (see, for example, *Quia respexit* b. 19), and there is rather more activity in the diatesseron *c'-f'* (see, for example, *Fecit potentiam* b. 7 and *Sicut locutus est* bb. 4-5). Thus in the vast majority of cases in the tone 5 settings, the melodic activity of the *cantus* is mostly concentrated within the range *f'-d''*, which is precisely the *ambitus* of the Magnificat tone. Clearly, by emphasising this range, with only occasional references to *f''* and *c'*, this voice can be accommodated just as easily by g2 and c1 cleffing. The significance of g2 clefs in the Clemens settings is simply that the usual procedure in equivalent-mode polyphony is maintained.

Whilst emphasis on the range of the reciting tone means that the lower part of the *ambitus* implied by c1 cleffing in F-final polyphony is generally avoided, this is not the case in Gombert's Magnificat. As mentioned above, this is the only tone 5 setting in which the usual mode VI *chiavi naturali* configuration is used. The range of the *cantus* for the most part is *c'-c''*, and whilst there are occasional instances where it rises to *d''* and *e''*, with the exception of b. 33 of the *Et exultavit* verse (where *d''* is reached), these are limited to the *Sicut erat* verse. Their inclusion here helps to create a sense of climax to the setting. This contrast between Gombert's Magnificat and those by the other composers highlights particularly well the implication of high cleffing in contexts where the *cantus* is accommodated with a low (c1) clef and the *bassus* with a high (F3) clef.

Whilst the differences in c1 *cantus ambitus* between the Carpentras, Festa and Morales Magnificats on one hand and Gombert's setting on the other is not apparent without close analysis, difference in *bassus ambitus* is more clearly implied by the use of F3 clefs in the former settings, and F4 in Gombert's. In fact, all the tone 5 settings (except Gombert's) have a range of approximately *A-c'*, whilst Gombert's is predominantly *F-a*. Therefore in the same way as Carpentras' second tone 1 Magnificat displayed characteristics of mode II (rather than mode I) polyphony in its cleffing, imitative structure and cadence distribution, Gombert's tone 5 setting also reflects the plagal rather authentic *tritus* mode in its cleffing. As I shall demonstrate, plagality is also underlined in some cases in its imitative and cadential structure.

The use of *chiavi naturali* cleffing in Gombert's tone 5 Magnificat reflects the arrangement encountered both in his tone 6 Magnificat, and those by Clemens. Whilst Festa's tone 6 Magnificat has mixed clefs, like his tone 4 setting, the presence of c4 clefs in both inner parts (rather than c3 and c4) only serves to stress its plagal character. It is more difficult, however, to

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[8] The *cantus* descends to *c'* in the following instances in Carpentras' Magnificat: *Quia fecit* (b. 25), *Esurientes* (b.86), *Sicut erat* (1) (b. 171) and *Sicut erat* (2) (b. 206). In Morales' setting, there are only two occurrences of this: see *Quia respexit* (b. 26) and *Sicut erat* (b. 143).

explain the cleffing configurations in the Carpentras and Morales settings, where the *bassus* is accommodated with F3 clefs. As mentioned above, the use of F3 *bassus* cleffing below *cantus* c1 cleffing implies that the overall configuration is high. This suggests that there is no difference in tonal type between their tone 5 and 6 settings.[9] Indeed, the cleffing configurations of both the Carpentras Magnificats are the same, whilst those of the Morales settings differ only in that the *altus* in his tone 6 setting has c3 rather than c2 cleffing. To see the extent to which the tonal types of the tones 5 and 6 Magnificats are contrasted in general, and the extent to which those by Carpentras and Morales are the same, it is useful to examine the vocal ranges of the outer parts of the tone 6 settings.

The *cantus* ranges of the Carpentras, Morales and Clemens settings are similar to those of their tone 5 settings in that *d''* is usually the uppermost pitch.[10] Differences occur, however, at the other end of the *ambitus*. In the Clemens Magnificats, there is a fair amount of activity in the lower part of the *ambitus* implied by c1 cleffing (i.e. *c'-f'*), particularly in the Lakenhal setting.[11] However, given that the opening motifs in the *cantus* are are usually based on the Magnificat intonation (*f-g-a*), there is still a great deal of movement within the mode VI diapente *f'-c''*. Whilst this is also generally the case in Morales' setting,[12] the *cantus* in Carpentras' Magnificat actually descends to *c'* fewer times than in his tone 5 setting.[13]

Both Festa's tone 6 and Gombert's paired tone 6 and 1 Magnificats have a slightly lower *ambitus*, with *c''* occurring predominantly as the upper limit, though there are a few occasions in Gombert's setting where the line reaches *d''* (see *Fecit potentiam* bb. 9 and 14 and *Sicut erat* bb. 17 and 24). Whilst *c'* most often marks the lower extreme of the range, there are occasions where the line descends as low as *a* (see, for example Festa's *Quia respexit* bb. 10-11 and Gombert's *Et exultavit* b. 7).

The use of F4 cleffing in the *bassus* of all the tone 6 settings except those by Carpentras and Morales indicates a clear difference in the range of this voice from the tone 5 Magnificats. In each, the general *ambitus* is *F-a*, with *F* occurring as the lowest sonority in the final chord in each verse.[14] This contrasts strongly with a range of *A-c* in the Carpentras and Morales

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9 This is also the case in Festa's tone 1 and 2 Magnificats (see Table 4.3, p. 37)

10 There are a few occasions where the range is extended upwards. In Carpentras' Magnificat, there is one occurrence of *f''* (see *Sicut erat* b. 230) This is also the highest pitch in the added *cantus* in the *Sicut erat* from Clemens (B), where the *cantus* is accommodated with a g2 clef.

11 The *cantus* reaches *c'* on nine occasions in this setting. See *Et exultavit* (bb. 6 and 28), *Fecit potentiam* (b. 17), *Esurientes* (b. 21), *Sicut locutus est* (bb. 2,3,5 and 16) and *Sicut erat* (b. 2).

12 Descent to *c'* occurs in the following instances: *Fecit potentiam* bb. 14-15, *Quia respexit* bb. 28 and 31, *Et misericordia eius* bb. 51 and 52 and *Suscepit Israel* bb. 87 and 107.

13 In the tone 6 Magnificat, this occurs only twice (*Quia fecit* bb. 40 and 69) as opposed to four times in his tone 5 setting (see note 8).

14 Although *F* is the lowest sonority in the tone 6 closures of Gombert's paired setting, the final cadences in each verse are made on D.

Magnificats, where the *bassus* is accommodated with F3 clefs, and the lowest sonority in the final chord of each verse is *f* rather than *F*.

In addition to discrepancies in cleffing amongst the tone 6 settings, there are also discrepancies in system. Although the Carpentras, Morales and Clemens settings are written in the flat system, those by Festa and Gombert are written in the natural system. Of the tone 6 reciting formulae quoted by Crook, only that used by Lasso actually has B♭ in the first half (*f-g-a-b♭-a-g-a*). It would therefore be reasonable to assume that Gombert and Festa use the natural system in order to reflect the melodic structure of the Magnificat tone, and that the use of the flat system by the other composers is simply indicative of an attempt to draw their settings in line with equivalent-mode polyphony. However, as Appendix 2 shows, the version used by Festa does incorporate B♮, since this pitch is indicated in all the verses in his Magnificat in which it is quoted as a *cantus firmus*. Appendix 2 also shows that the version by Morales has *b♭*. but is written in the *cantus mollis* system. Reference to the opening passages of the *Et exultavit*, *Quia fecit* and *Fecit potentiam* verses from Gombert's setting suggests that the version of the Magnificat tone used here also incorporates B♭, since the opening *cantus* phrases in these sections outlines a fourth, with *f'* as the starting pitch. Given that singers would have solmized this as F-*ut,* the fourth above would clearly have been flattened. Indeed, *b♮* is actually indicated in the original source in both the *cantus* and *tenor* at the start of the *Et exultavit* (the phrase in *cantus* pitch is *f'-g'-a'-g'-b♮'-a'-g'-a'*). It is therefore difficult to account for the use of the *cantus durus* system in these cases. However, one possible solution is that it enables the Magnificat tone to be reflected more accurately in the harmonic structure of the polyphony. As I shall demonstrate, the use of the flat system makes it very hard for the mediation final A to be consolidated as a tonal centre at the mid-verse in cases where the *cantus mollis* system is used, since it cannot include the *basizans* figure *e-A*. Given that this is not the case where the *cantus durus* sytem is used, the importance of A can be emphasised to a greater extent in the harmonic structure.

An additional reason why Gombert's Magnificat is written in the *cantus durus* system could be that it is a paired setting. As in the combined tones 3 and 8 settings, the pairing of tones 1 and 6 is staightforward, and simply a matter of forming two final cadences in each polyphonic verse, the first to mark the tone 6 closure and the second to mark the tone 1 closure. The incompatibility of the *cantus durus* system with the F final becomes less of an issue in this instance if one views each verse in its entirety (i.e. up to and including the final cadence on D). In this way, the overall tonal type is ♮-c1-D, the usual tonal type representative of untransposed mode I polyphony, and the tone 6 closures on F can be viewed as secondary cadences in this scheme.

As mentioned above, the outlining of the interval *ut-fa* in the *cantus* and *tenor* requires *musica ficta* to be added on a number of occasions. This would clearly unnecessary if the *cantus mollis* system were used. However, if its role as a tone 1 setting is considered to be of greater importance, then the absence of a signature of B♭ is clearly in keeping with the mode I tonal type ♮-c1-D, since in all cases (except in the *tritus* modes), this signature implies upward transposition. It is therefore possible to account for the use of the natural system in this case as an attempt to draw the Magnificat in line with equivalent-mode polyphony.

Tone 5 Magnificats: Imitative Structure

Since the Magnificat intonation (*f-a-c'*) outlines the mode V repercussion so directly, imitative points based on this fragment are typical of the kind found in equivalent-mode polyphony. In the settings written in the *cantus durus* system, opening entries are thus made almost exclusively on F and C. These pitches also occur most frequently in the *cantus mollis* settings, though B♭ also occurs in a few instances.[15] In the Carpentras, Festa and Morales Magnificats, c1 cleffing is used because of the overall restricted range of the *cantus*, and not because it forms the uppermost part in a *chiavi naturali* configuration. Thus entries are made on *f'*, (as they are also in the Clemens Magnificats, where g2 cleffing is used), and the *cantus* line proceeds to outline the mode V repercussion. The opening of Morales' setting of the *Fecit potentiam* verse is taken as an example of this. Here, a tonal centre of F is emphasised by the fact that all the voices enter on this pitch. Whilst the material in the *altus* and *bassus* is free, the reciting tone is quoted as a *cantus firmus* in the *tenor* and also generates the opening phrase in the *cantus*.

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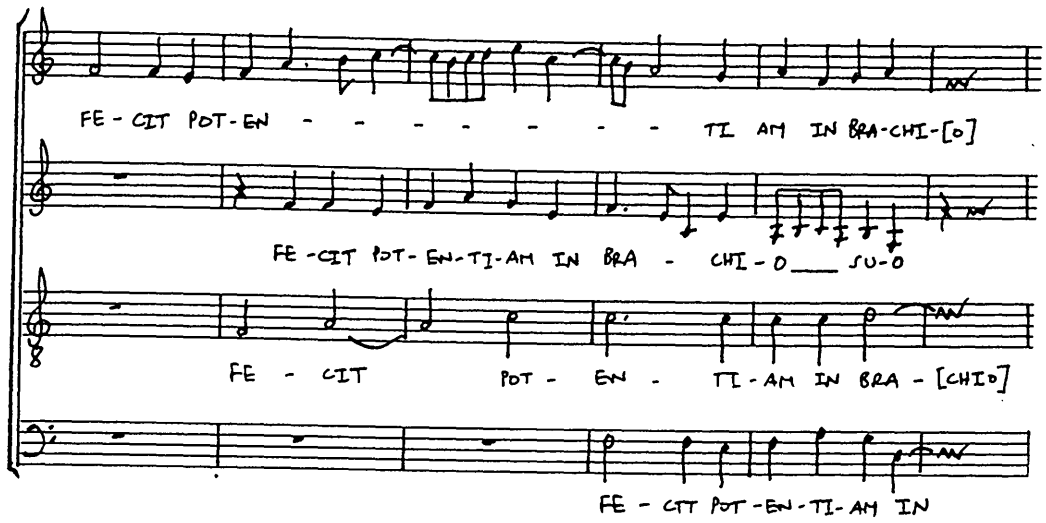
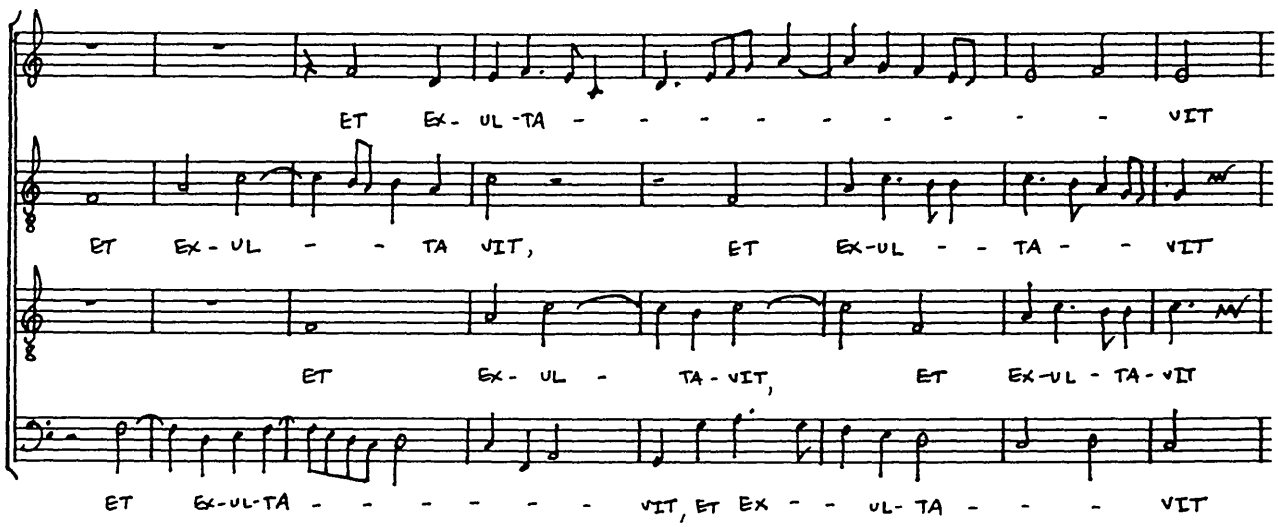
[15] See Clemens (B) *Quia fecit* (*altus* and *bassus*) and *Sicut locutus est* (*bassus*) and Clemens (L) *Et exultavit* (*altus*), *Esurientes* (*altus* and *bassus*), *Sicut locutus est* (*bassus*) and *Sicut erat* (*bassus*).

Ex. 6.1



As already mentioned, the *chiavi naturali* configuration used in polyphony written in the plagal *tritrus* mode is also used in Gombert's tone 5 Magnificat. Plagality is emphasised in the opening passages in a number of verses by the formation of intonation-based points in the *cantus* on *c'* rather than *f'*. This can be seen in the *Quia fecit* and *Sicut locutus est* verses. The *exordium* of the latter is given in Ex. 6.7 (see p. 103). Plagal modality is also emphasised in the opening of the *Et exultavit.* Although the mode V repercussion is present in the *altus* and *tenor*, the opening phrase in the *cantus* (which is shared with the *bassus)* is articulated first within the mode VI diatesseron (*c'-f'*) before *a* (the upper pitch of the repercussion) occurs as the peak of the phrase.

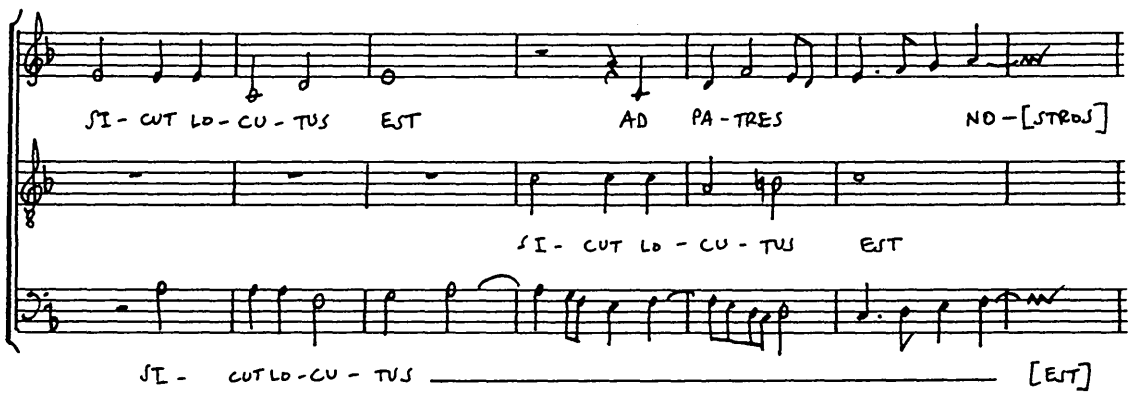
Ex. 6.2



In contrast to the plagal openings of the verses mentioned above, in the *Fecit potentiam*, *Esurientes* and *Sicut erat* verses, an arrangement more charcteristic of the kind found in mode V polyphony is found. This is created by the formation of intonation-based *cantus* on *f* and their subsequent rise to the upper pitch of the mode V repercussion. This can be seen in Ex.6.6, which reproduces the first half of the *Fecit potentiam* (see p. 101).

Bearing in mind that entries in all of the tone 5 Magnificats are formed on F, C and B♭, there is no need to abandon the Magnificat intonation in cases where the composer wishes to draw the imitative structure more in line with that typical of the equivalent mode. However, there are two occasions in the cycles under discussion here where this does happen. Both occur in Carpentras' Magnificat. In the first setting of the *Sicut erat* verse, there is no reference to any part of the reciting tone, and the point introduced by the *cantus* clearly outlines the mode V repercussion. However, in the *Sicut locutus est*, (A, T, B), the opening pitch of the point introduced by the *altus* is *e'*, and subsequent entries are made on *a* in the *bassus* and *c* in the *tenor*. It is rather surprising that Carpentras has chosen to articulate the *exordium* in this way, but it is possible that the occurrence of these pitches is to balance the fact that the termination phrase ends on A, and the final cadence is formed on this pitch.

Ex. 6.3



Tone 5 Magnificats: Cadence Distribution

In cases where the polyphony reflects the melodic outline on the reciting tone most closely, one would expect final cadences in tone 5 Magnificats to be made on A, and for the mediation-final C to be the predominant pitch during the first half of the verse (and perhaps beyond), and for the mid-verse to be marked with a cadence on this pitch. In the following section, I shall discuss the extent to which this arrangement is maintained in the tone 5 settings under investigation, and the extent to which deviations from this general pattern occur. Once again, more emphasis will be placed on the latter in an attempt to ascertain the extent to which the cadence distribution is drawn in line with typical mode V polyphony. Given that the Carpentras and Clemens settings are written in the *cantus mollis* system, and those by Festa, Morales and Gombert are written in the *cantus durus* system, it will be useful to discuss these two groups separately.

Tone 5 Magnificats Written in the *Cantus Mollis* System

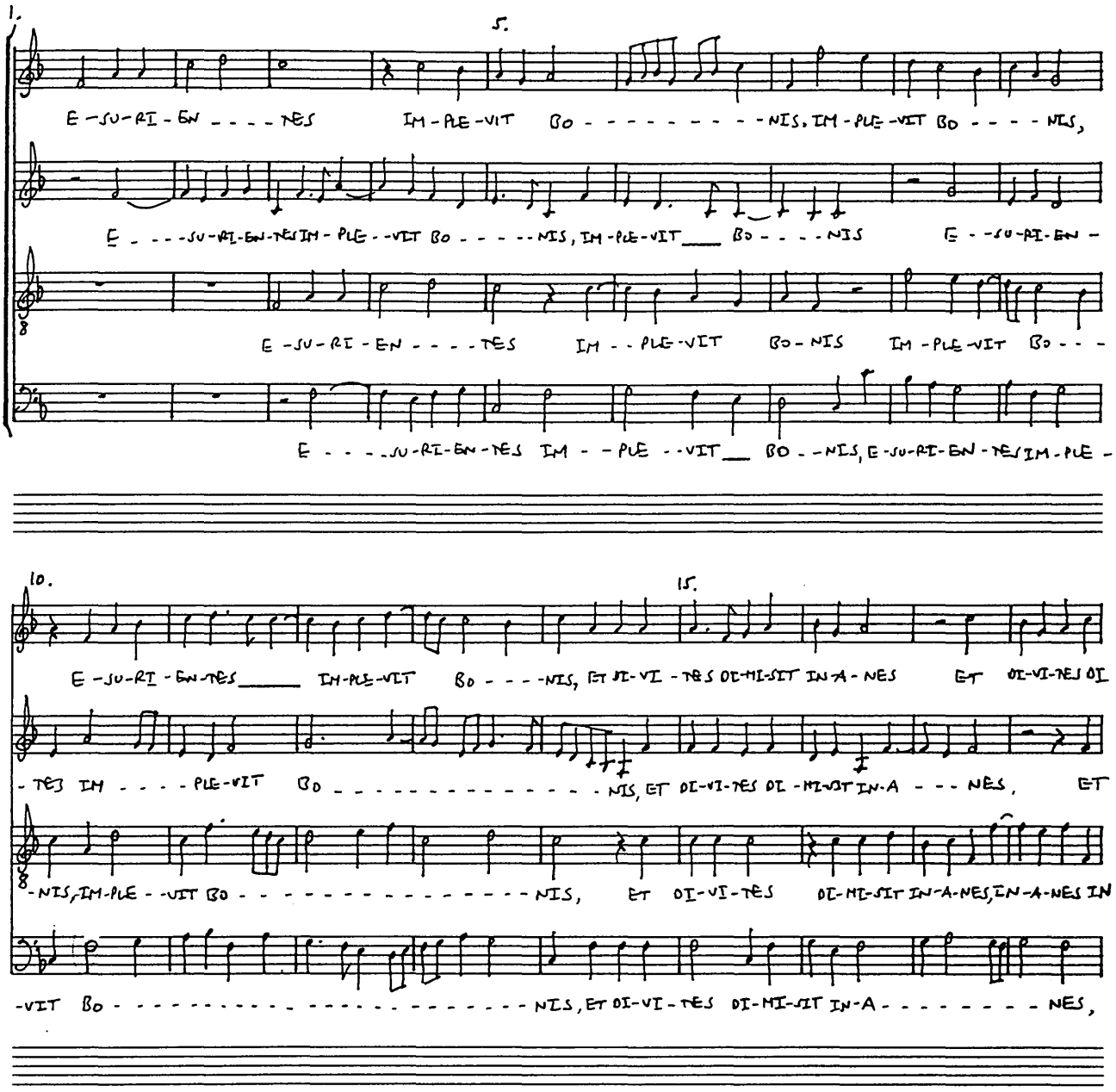
1:Clemens

In the Clemens Magnificats, the cadence distribution reflects the reciting formula in that C is the predominant cadence pitch up to and including the mid-verse, and all the final closures are made on A.

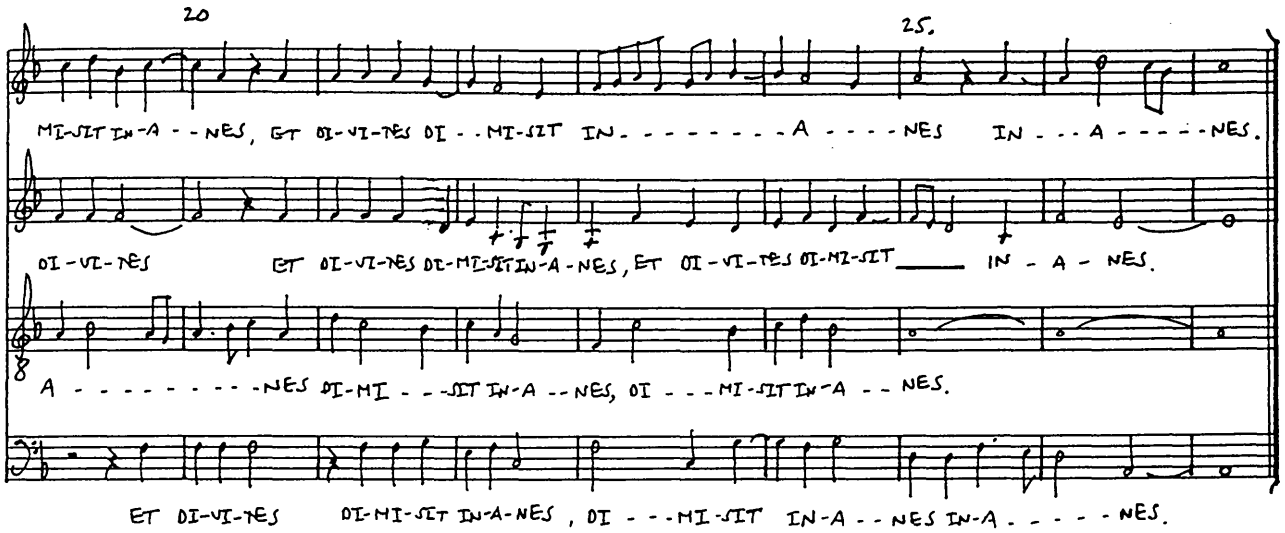
However, at the same time, the tonal authority of the termination (and equivalent mode) final is never in question, since F is maintained as the tonal centre consistently throughout each verse. Given that F is the opening note of the Magnificat intonation, cadences on this pitch do occur in the initial parts of some verses (see, for example, bb. 10-11 and 15-16 of the *Lakenhal Quia* fecit), though overall, these are rare. Instead, it is more common for F to be consolidated by other means. This is particularly clear at the mid-verse. In each of the four and five-part verses in both his tone 5 Magnificats, the cadences on C which mark the mid-verse are clearly formed by the *cantus* and *tenor* on *c''* and *c'*. Thus they occur in their usual position in mode V polyphony as cadences above the final. These closures also include a *clausula basizans g-c*, which obviously underlines their structural importance. However, by ending the *bassus* phrase on *c* at this point and beginning the subsequent phrases in this voice on *f*, an inter-phrasal *clausula basizans* which resolves onto the latter pitch is created. Therefore although a closure on

F is not formally articulated, the listener nevertheless hears the mid-verse C cadences as preparatory stages in closures on F.[16] In this way, Clemens reflects accurately the cadences of the monophonic reciting tone in his polyphonic settings, whilst stressing the equivalent-mode final. Ex. 6.4. presents this phenomenon as it occurs in the context of *Esurientes* from the Brussels Magnificat (see bb. 13-14).

Ex. 6.4



16 The Clemens Magnificats also include four two-part verses (the *Fecit potentiam* and *Sicut locutus est* in each setting). In these cases, the mid-verse cadences obviously cannot be supported with a *clausula basizans*, though in each instance, the lower voice acts in the same way as the *bassus* in the four and five-part verses.



This example also shows that it is not just restricted to the mid-verse. The main structural events of the first half of the verse are the cadences on C in bb. 4-5, 7, 9-10 and 13-14. In all cases (except in b. 7, where the *clausula tenorizans* occurs in the *bassus*), these cadences, like those at the mid-verse, are supported with a *clausula basizans g-c* in *bassus*, and the subsequent phrase begins on *f*, thus emphasising this pitch as the goal of the polyphony:

Table 6.4 Cadence Plan: Clemens Tone 5 Magnificat (B), *Esurientes*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
4-5	C	-	T	B
5	F	-	-	B (IP)
7	C	A	B	
9-10	C	T	-	B
10	F	-	-	B (IP)
13-14	C	C	T	B
14	F	-	-	B (IP)
17	F	A	-	T
18	F	T	B	-
22-23	F	C (MP)	T	B (IP)
24-25	A (*d-A*)	C	T	-

Throughout both of Clemens' tone 5 settings, the tonal authority of F is also maintained after the mid-verse cadences. This is accomplished in two ways: first, with the introduction of cadences made directly on F, and second, by the obstruction of cadences on A by F. Clearly, the presence of cadences on F after the mid-verse means that the structural outline of the reciting tone is not accurately reflected in the polyphony, and this is a feature which clearly underlines the large extent to which the polyphony is drawn in line with standard procedure in the equivalent mode. Closures on F in the second half of the verse occur, for example in the *Esurientes* from the Brussels Magnificat, as the cadence distribution above shows.

As already mentioned, cadences on A cannot be supported with the *basizans* movement *e-A* in polyphony written in the *cantus mollis* system, as the basic movement of the *clausula tenorizans* consists of movement by a semitone (*b♭-a*) rather than a whole tone. In most cases in Clemens' tone 5 Magnificats, A cadences are avoided until the final closure (in the same way that cadences on the tone-final were avoided until the end of the verse in his tone 2 Magnificats). Even on the few occasions where they occur, they are obstructed. Obstruction of these cadences by F can be seen particularly well in the Brussels and Lakenhal *Sicut erat* verses. In fact, in both these cases, A cadences are not simply obstructed by the presence of F in the lowest-sounding voice, but by formal cadences on this pitch. Thus in bb. 23-24 of the Brussels verse and bb. 31-32 of the Lakenhal verse, cadences on A (structurally the more important pitch in terms of the melodic structure of the Magnificat tone) are formed by the primary cadence voices (*cantus and tenor*), whilst the F cadences are formed by the secondary voices (*altus* and *bassus*).

In addition to the two examples just described, all the final cadences in the four and five-part verses in both settings are obstructed, and in each case, resolution onto A occurs only after a brief cadential melisma.[17] As Ex. 6.4 shows, the note of obstruction in the Brussels *Esurientes* is *d* (see bb. 24-25). More significant, however, is the obstruction of final cadences by F, which occurs in the Brussels *Et exultavit* (b. 31), and Lakenhal *Quia fecit* (b. 35), *Esurientes* (b. 26) and *Sicut erat* (b. 37).[18]

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[17] The only exception occurs in the Lakenhal *Et exultavit*, where the A cadence is underpinned by *d* in the *bassus*, which fails to resolve onto *A*. In this way, the final cadence occurs as part of a D chord.

[18] Other than D and F, the only other note of obstruction is C, which occurs in the Brussels *Sicut erat*.

2: Carpentras

The consistent emphasis on F as the tonal goal in the Clemens Magnificats is also evident in most instances in Carpentras' tone 5 setting, though this is achieved differently from the way it is in the Clemens settings. Instead of treating mid-verse cadences on C as preparations for closures on F, Carpentras fails to follow the structural outline of the Magnificat tone so slavishly, since cadences on C do not mark the mid-verse in the *Fecit potentiam*, *Esurientes* and *Sicut locutus est* sections. In the first and third of these, cadences on F occur instead (see bb. 91[19] and 130-31).[20] Furthermore, unlike Clemens, closures on F also occur more regularly in the initial stages of the verse in several instances. In the first setting of the *Sicut erat* verse (C, T, B) clearly formed cadences on this pitch occur before closures on the reciting note occur, as the summary of the cadential distribution shows:

Table 6.5 Cadence Plan: Carpentras Tone 5 Magnificat, *Sicut erat* (first setting)

Bar no.	Cadence pitch/ Obstructions	*Cantizans*	*Tenorizans*	*Basizans*
160-61	F	T	C	-
166-67	F	T	B	-
170-71	C	T	B	-
175	C	C	T	B
178-79	C[21]	T	B	-
185-86	A (*f*)	C	B	-
196-97	A (*f-A*)	C	T	-

The stressing of F as the tonal centre can be seen to good advantage in the *Fecit potentiam* verse (C, A, T1, T2, B). The cadence summary is as follows.

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[19] This verse has been misbarred in the collected edition (*CMM* 58 vol. 4): b. 91 should be the fourth bar from the left-hand side in the top system of p. 81.

[20] This is especially clear in the latter example. Although the cadence coincides textually with "Abraham" (the first word of the second half of the verse), there can be little doubt that this is the mid-verse, since it is immediately followed by an imitative passage in which a motif based on the Magnificat termination appears in all the voices.

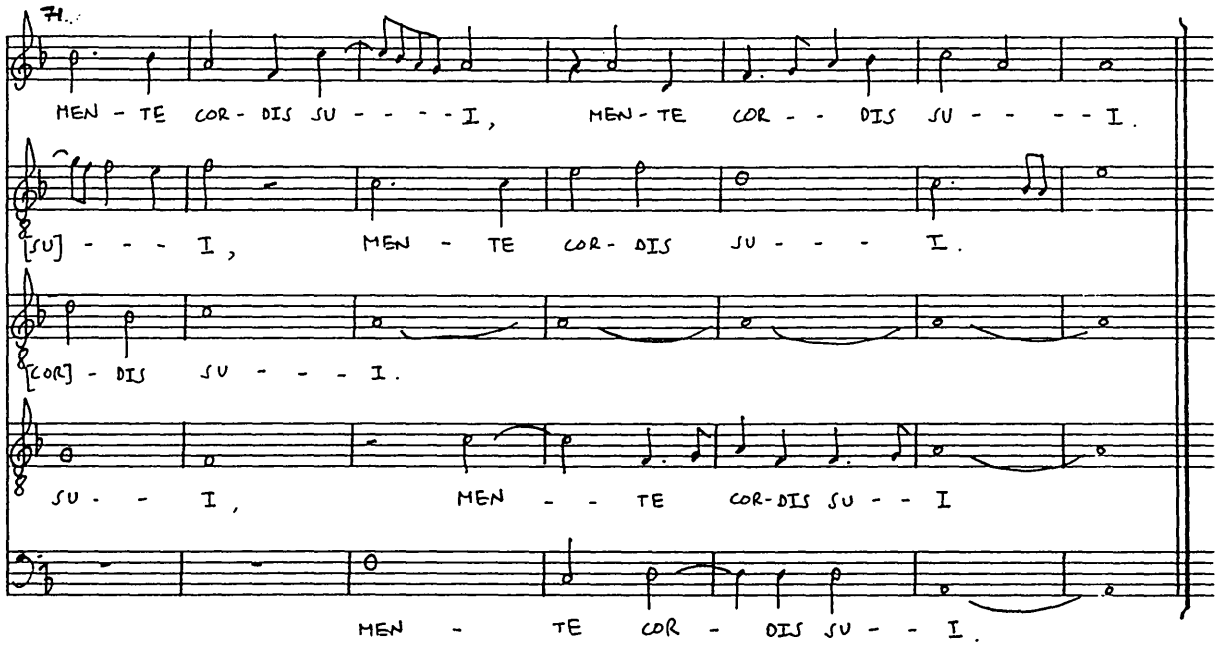
[21] The mid-verse of this section is particularly interesting. Whilst there is a strong cadence on C at b. 175 (in which the *cantizans*, *tenorizans* and *basizans* appear in the relevant voices) it is significant that this is followed by a short passage for *tenor* and *bassus* which closes with a subsequent C cadence in bb. 178-79, where the *cantizans* appears in the *tenor* and the *tenorizans* in the *bassus*. Despite the fact that the second cadence is weaker, as it were (given the absence of *basizans* and the occurrence of *cantizans* and *tenorizans* in the lower voices), it is the second cadence which marks the mid-verse. Reference to the edition (*CMM* 58 vol. 4, p. 84) shows that the material in the *tenor* and *bassus* duo to be almost identical with that in the *cantus* and *bassus* in bb. 173-75, and a new point for the text of the second half of the verse is not introduced until b. 179.

Table 6.6 Cadence Plan: Carpentras Tone 5 Magnificat, *Fecit potentiam*

Bar no.	Cadence Pitch	*Cantizans*	*Tenorizans*	*Basizans*
49-50	F	A	-	B (IP)
51-52	F	C	-	B (MP)
53-54	B♭	T2 (MP)	B	-
57-58	A (*f*)	C	-	-
61-62	F	A	-	B/T2
64-65	F	C	T2	-
71-72	F(-A)	A	T2	-

Whilst there are only two formal cadences on F in which both the *clausula cantizans* and *clausula tenorizans* are present (see bb. 64-65 and 71-72), cadences on this pitch occur almost exclusively until the final. As in the Clemens settings, F is consolidated on two occasions by the use of inter-phrasal and mid-phrasal *basizans* figures. In addition, the cadence on A in bb. 57-58 is obstructed by the presence of *f* in the *bassus*. Another significant feature of this verse is that there is no formal cadence on A to mark the final closure. Instead, the polyphony resolves onto a final A chord by way of a cadential melisma after the structural cadence on F formed by the *altus* and *secundus tenor* in bb. 71-72.

Ex. 6.5



In other verses, the reciting note does feature more prominently as a cadence pitch in the initial part of the verse. In fact, the mid-verse cadences on C are clearly formed in the *Et exultavit* and first *Sicut erat verses* (see bb. 8-9 and 178-79). However, unlike the mid-verse cadences in the Clemens settings, neither of these acts as a preparation for the consolidation of F. Whilst the mid-verse of the *Esurientes* (A, T, B) is marked with a cadence on F, this section also has the highest concentration of C cadences. Here as well, none of these is used to prepare for the consolidation of F.

Table 6.7 Cadence Plan: Carpentras Tone 5 Magnificat, *Esurientes*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
79-80	C	T	B	-
82-83	C	C	-	T/B
85	C	T (MP)	B	-
89	C	C	T	B/T
91	F	A	B	-
97	F	A	-	B
101-02	F	A	-	-
113-14	A (*f-A*)	C	-	T

The cadential summary of the *Esurientes* verse also shows that A is avoided until the final cadence, and like several of the verses from Clemens' settings, it is obstructed initially by *f* in the *bassus*, before resolving onto the tone-final. In fact, in this setting, final A cadences are obstructed in every verse except the free *Sicut locutus est*. In addition to the obstruction by *f* in the first *Sicut locutus est* and *Esurientes*, *d* is the note of obstruction in the *Et exultavit* and *Quia fecit*. The cadence melisma in the *Fecit potentiam* has already been mentioned, and A is consolidated at the end of the second setting of the *Sicut erat* by the same movement of the *bassus* from *d* to *A*.

Tone 5 Magnificats Written in the *Cantus Durus* System

Both the mid-verse and final cadences in the Festa, Morales and Gombert Magnificats, are made respectively on C and A.[22] However, the use of the *cantus durus* system means that the

[22] The only exceptions occur in the *Sicut erat* from Morales' setting, where the mid-verse cadence is on A (bb. 153-54), and in the *Quia fecit* from Gombert's setting, where the final cadence is on D (bb. 41-42).

harmonic structure of the polyphony is in most cases entirely different from that of the Carpentras and Clemens Magnificats, where it has been shown that the tonal authority of the equivalent-mode final is maintained throughout the course of the polyphonic verses. In the majority of cases, whilst an initial tonal centre of F is implied by the opening pitches of the *exordium* (C and F), this is short-lived, and the polyphony is structured predominantly with C cadences which consolidate this pitch as the tonal goal during the first half of the verse. In addition, the tonal authority of A is much stronger during second half of the verse. This is because the *cantus durus* system allows cadences on this pitch to include the *basizans* figure *e-A*. In fact, A cadences occur more frequently in the second half of the verse in the Festa, Morales and Gombert settings than in those by Carpentras and Clemens. In this respect, the *cantus durus* system Magnificats generally reflect much more accurately the main features of of the reciting formula in their harmonic structure.

In addition to C and A, other cadence pitches also occur. F, for example, is clearly included since it is the opening note of the Magnificat intonation and the final of the equivalent mode. Also significant are the cadences on G which occur occasionally throughout Morales' Magnificat, [23] and also in the *Suscepit Israel*, *Gloria Patri* and *Sicut erat* verses from Festa's setting. [24] The concentration of G cadences is particularly high in Festa's setting of the *Sicut erat* verse. Given that cadences on this pitch, according to Pontio, are of minor importance in mode V polyphony, it seems curious that they should feature in the verses mentioned above. In most cases, their presence emphasises the difference in harmonic structure between the natural system settings on one hand, and flat system settings and equivalent-mode polyphony on the other. In each case, they lead to closures on C, in the same way as cadences on C in Clemens' settings act as part of the process for the consolidation of F. In being directly preceded by cadences a fifth higher, C can be firmly established as the tonal goal of the first section of the verse. This can be seen in the cadential summary of the *Sicut erat* (C1, C2, A, T1, T2, B) from Festa's setting:

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[23] See, for example, *Et exultavit* (bb. 7-8), *Deposuit potentes* (b. 106), *Suscepit Israel* (bb. 146-47) and *Sicut erat* (bb. 148-49).

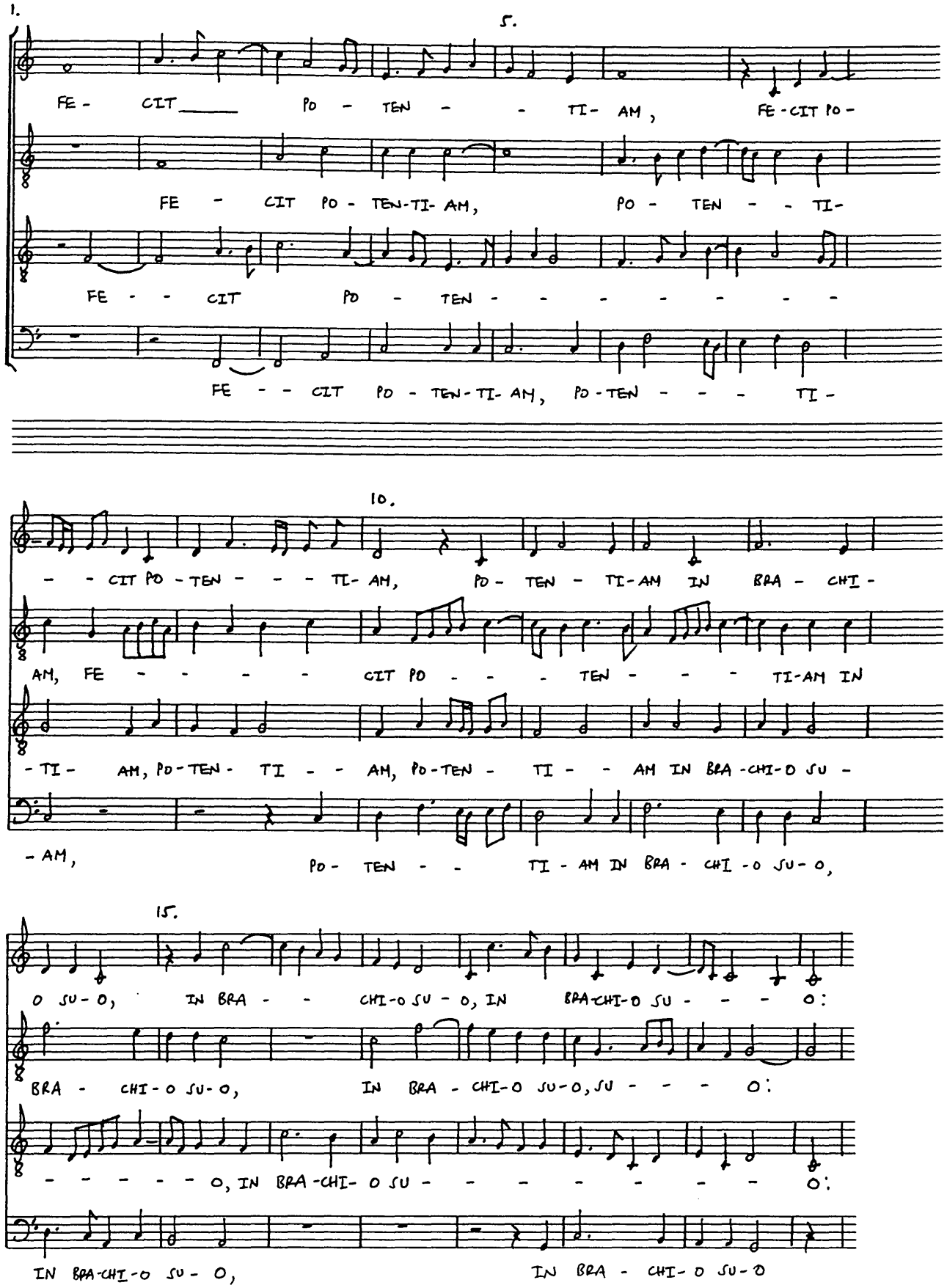
[24] In addition, there is also one example of a G cadence which leads to a closure on C in Carpentras' setting (see the second *Sicut locutus est* setting, bb. 214-16).

Table 6.8 Cadence Plan: Festa Tone 5 Magnificat, *Sicut erat*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
2-3	C	C1	T1	-
4-5	G	C2	B	-
5	C	C1	-	B (IP)
6	G	A(MP)	B	-
6-7	C	T1	T2	B/T2
7	G	C2	T1	-
7-8	C	C1 (IP)	-	T1/B
8-9	C	-	C1	B
11	C	C1	T1	B & T2 (MP)
13	G	C2	-	B (MP)
13-14	C	T1 (*CF*)	-	B
14-15	C	C1	T1	-
15-16	C	A	B	-
16-17	G (*e*)	C2	A	-
19	C	T1	-	B
20	C	C1	-	B
23-24	A	C1	T1	B

Although the tonal authority of F created by the initial imitative structure is usually short-lived in the natural-system tone 5 Magnificats, exceptions to this can be found in Gombert's setting. This is particularly evident in the *Quia fecit* and *Fecit potentiam* verses, where the initial tonal centre of F is maintained for some time. The way in which this is achieved is rather hard to represent in tabular form, so the first half of the latter verse is reproduced below.

Ex. 6.6


1.
5.
FE - CIT ___ PO - TEN - - TI- AM, FE-CIT PO-
FE - CIT PO-TEN-TI-AM, PO - TEN - - TI-
FE - - CIT PO - TEN - - - - - - - -
FE - - CIT PO - TEN-TI-AM, PO-TEN - - - TI -
10.
- - CIT PO-TEN - - - TI-AM, PO- TEN - TI-AM IN BRA - CHI -
AM, FE - - - - - CIT PO - - - TEN - - - TI-AM IN
- TI - AM, PO-TEN- TI - - AM, PO-TEN - TI - - AM IN BRA-CHI-O SU -
- AM, PO- TEN - - TI - AM IN BRA - CHI - O SU - O,
15.
O SU - O, IN BRA - - CHI-O SU - O, IN BRA-CHI-O SU - - - O:
BRA - CHI - O SU - O, IN BRA - CHI-O SU-O, SU - - - O:
- - - - - - O, IN BRA-CHI- O SU - - - - - - - - O:
IN BRA-CHI-O SU - O, IN BRA - CHI- O SU-O

As this shows, the first cadence of the verse is that on F in bb. 5-6, in which the *clausula cantizans* in the *cantus* is supported with a mid-phrasal *clausula tenorizans* in the *tenor*. Although this cadence is obstructed by *d* in the *bassus*, immediate resolution onto F is made, thereby consolidating this pitch as the tonal centre. F remains the tonal goal, although subsequent consolidation does not occur until b. 12. Before this, however, there are several attempts to cadence on F. The first of these is in bb. 7-8, where a cadence formed by the *altus* and *bassus* on C prepares for an imminent closure on F.[25] Although the *tenor* articulates a *clausula tenorizans* on *f* in b.8, and a *clausula cantizans* occurs within the *cantus* phrase, the melodic cadence onto *d'* in this voice frustrates the resolution onto F. This phenomenon is repeated in bb. 8-10, where the obstructive D is emphasised by occurring in the *bassus* as well. Thus it is not until b. 12 that an unobstructed closure on F occurs. One can see clearly how Gombert builds momentum towards this point not only through repetition of obstructed F cadences, but also through repetition of shared melodic material in the outer parts.

After b. 12, the next cadence is formed by the *tenor* and *bassus* on A in b. 15, and the mid-verse C cadence in b. 20-21 is prepared by a cadence on G (as in Festa's *Sicut erat*), articulated by the *altus* and *bassus*. By forming the mid-verse cadence below the final (the cadential *clausulas* occur at the bottom of the *cantus* and *tenor* ranges), the plagal modality of this setting (as already manifested in the use of *chiavi naturali* cleffing) is clearly emphasised.[26]

The occurrence of a cadence on A in the first half-verse is unusual in both flat-system and natural-system tone 5 Magnificats. Its presence here is simply because the tonal structure of the first half of the verse simply mirrors the Magnificat intonation (*f-a-c'*). Although cadence on C and G occur, they prepare for closures respectively on F and C and have no tonal authority, so to speak, in themselves. This results in a situation in which F is clearly the initial tonal centre (consolidated in bb. 6 and 12), which shifts to C at the mid-verse. Other than cadences on these pitches, only the cadence on A (the middle note of the Magnificat intonation) in b. 15 does not act as a preparation for a closure on another pitch.

The only other cadence on A formed before the mid-verse in Gombert's Magnificat occurs in the *Sicut locutus est*, where, surprisingly, it is the first cadence of the verse. This verse is also unusual in that the initial passage which leads to the mid-verse (bb. 26-27) is divided quite clearly into two subsections: bb. 1-17 and bb. 17-27. The whole passage is presented below.

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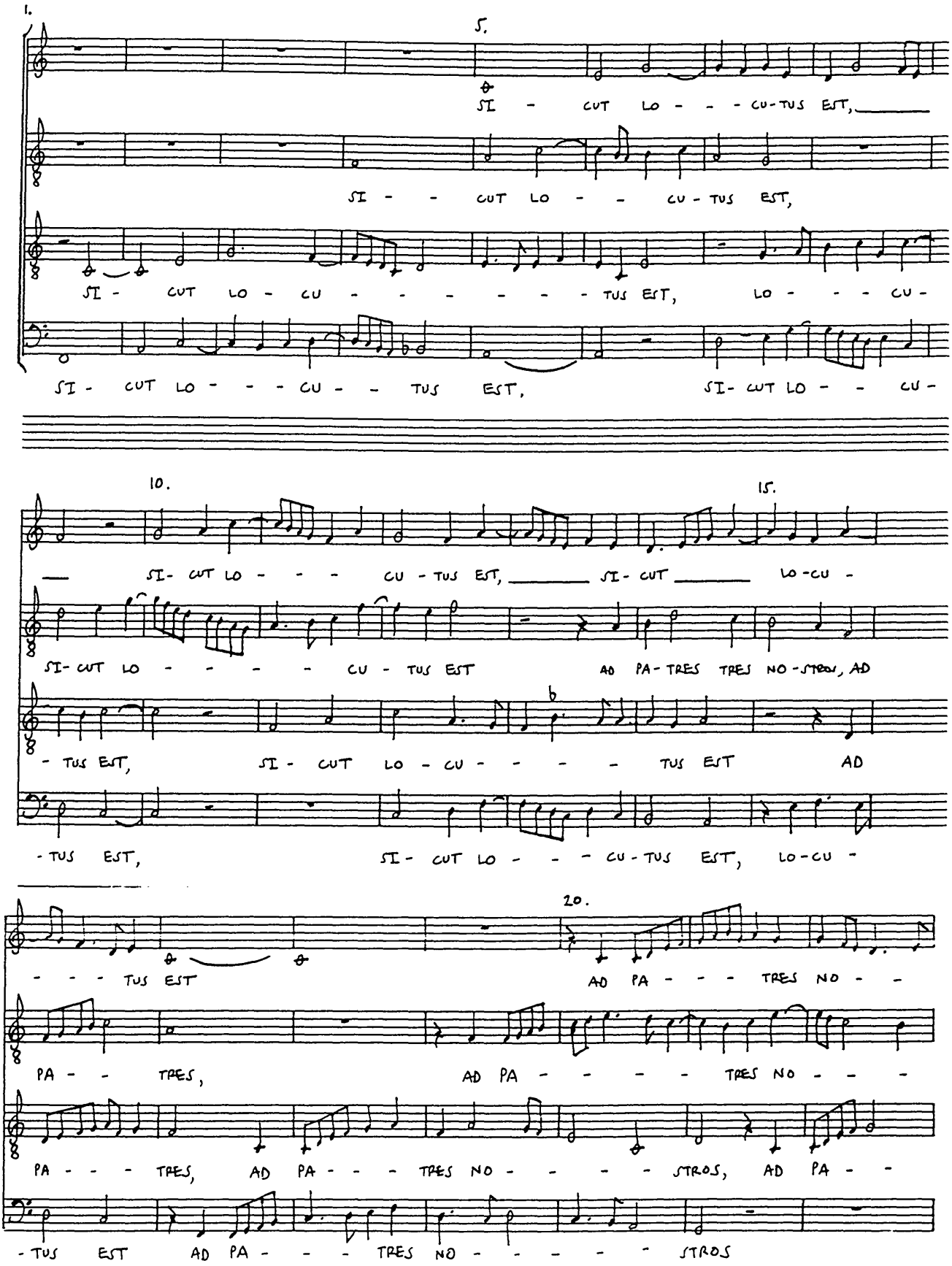
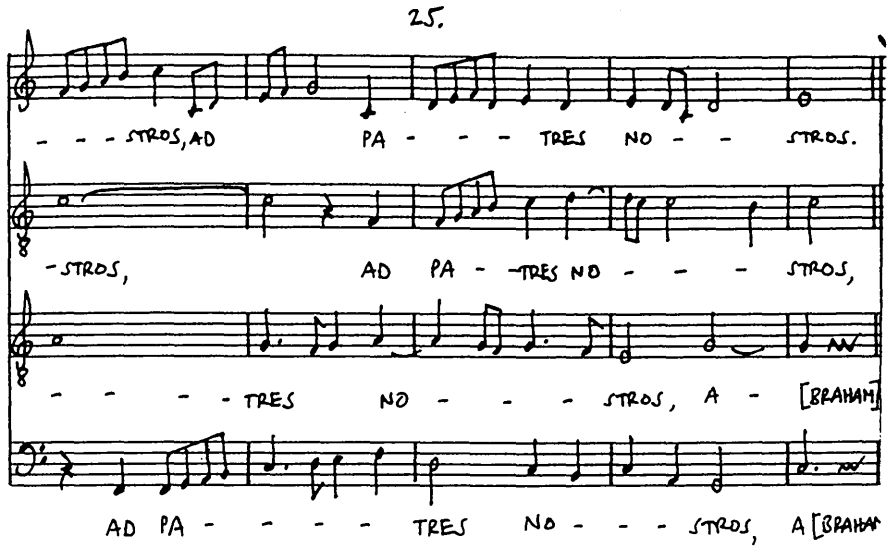
[25] The treatment of C cadences in this way is rare in the flat-system tone 5 Magnificats. Other examples, however, occur in the *Quia fecit* verse from Gombert's setting (see bb. 7-8 and 17).

[26] As mentioned in the opening of this chapter, cadences on C in mode VI polyphony also occur with similar frequency both above and below the final. This is reflected in the treatment of the other mid-verse cadences in this Magnificat. Whilst those of the *Et exultavit* (bb. 19-20) and *Sicut locutus est* (bb. 26-27) also occur as cadences below the final (in neither case does the *cantus* carry either the *cantizans* or *tenorizans* figure), those of the *Quia fecit* (bb. 25-26) and *Sicut erat* (bb. 24-25) are formed above). In addition, the *Esurientes* is scored for *tenor* and *bassus* only, and the *clausula tenorizans* also occurs as the fifth above the final (bb. 14-15).

Ex.6.7


1.
5.
SI - CUT LO - - - CU-TUS EST,
SI - - CUT LO - - CU - TUS EST,
SI - CUT LO - CU - - - - - - TUS EST, LO - - - CU -
SI - CUT LO - - - CU - - TUS EST, SI- CUT LO - - CU -
10.
15.
SI- CUT LO - - - CU - TUS EST, SI- CUT LO-CU -
SI- CUT LO - - - - CU - TUS EST AD PA- TRES TRES NO - STROS, AD
- TUS EST, SI - CUT LO - CU - - - - TUS EST AD
- TUS EST, SI - CUT LO - - - CU - TUS EST, LO-CU -
20.
- - - TUS EST AD PA - - - TRES NO - -
PA - - TRES, AD PA - - - - TRES NO - - -
PA - - - TRES, AD PA - - - TRES NO - - - - STROS, AD PA - -
- TUS EST AD PA - - - TRES NO - - - - - STROS



Analysis of these subsections shows a sophisticated use of the Magnificat tone as a structural basis, in which the presence of the initial cadence on A is explainable if one regards the first subsection as being based on the fundamental elements of the reciting formula in reverse. Subsequently, the second follows the usual pattern found in the opening sections in tone 5 Magnificats in that it clearly reflects the first half of the Magnificat tone.

Ex. 6.7 shows that despite the presence of intonation-based points on F and C, the first structural event of the verse is the *tenorizans* figure on A in bb. 4-5. Thus unlike the *Fecit potentiam*, the implication of F provided in the initial imitative arrangement is negated immediately. The next structural event is the cadence on C formed by the *tenor* and *bassus* in b. 9. Whilst one might expect cadences on this pitch to predominate from this point onwards to the mid-verse, this is not the case. In fact, a passing cadence on F is subsequently formed by the upper voices (b. 12), but is obstructed by *d* in the *bassus*, and this is followed by a cadence on A articulated in the *tenor* and *bassus* in b. 14. After this, the polyphony shifts directly towards F, and this is consolidated in bb. 16-17. In the subsequent passage (bb.17-27), the scalic point introduced by the *bassus* clearly fills out the F triad of the Magnificat intonation. In forming entries on F and C, the tonal centre of F is maintained, though this is temporary, and a tonal centre of C is established cadentially at the mid-verse. The cadence structure of the first half of the verse, together with the way in which the structure of the Magnificat tone is reflected is summarised below.

Table 6.9 Cadence Plan: Gombert Tone 5 Magnificat, *Sicut locutus est*

Bar no.	Cadence pitch/ Obstruction	Element of Reciting tone	*Cantizans*	*Tenorizans*	*Basizans*
4-5	A	Termination	-	B	-
9	C	Reciting note	T	B	-
12	F (*d*)	Intonation	A	C	-
14	A	Intonation	T	B	-
17	F	Intonation	C (*CF*)	T	B/T
26-27	C	Reciting note	A	C (*CF*)	B (IP)

Tone 6 Magnificats: Imitative Structure

Like the tone 5 Magnificat intonation, that of tone 6 (*f-g-a*) outlines the equivalent-mode repercussion clearly. By beginning on the mode VI final, entries are once more made on F and C, the most common opening pitches found in mode VI polyphony.[27] This means that again, there is no need to substitute intonation-based motifs for others more indicative of the equivalent mode. In fact, in all the tone 6 settings under scrutiny, only the *Quia respexit* from Morales' setting is completely free (there are also no examples where the intonation has been abandoned, though the termination is present in the second half of the verse). In this case, entries are still made on F and C.

On most occasions where the basic melodic cell *f'-g'-a'* is embellished as part of an imitative point in the *cantus* (as well as in cases where the Magnificat tone is quoted as a *cantus firmus*), the apex of the opening line is *b♭'*, the mediation inflexion of the reciting tone. By stressing the mode VI repercussion and being concentrated within the range *f'-b♭'*, the opening material clearly emphasises plagal modality, in the same way as the outlining of the mode V repercussion in the tone V Magnificats emphasised authentic modality. This can be seen in the opening sections of virtually all the verses in the Festa, Morales, Clemens (L) and Gombert settings.[28] Whilst Morales' *Quia respexit* is the only verse in which melodic reference to the

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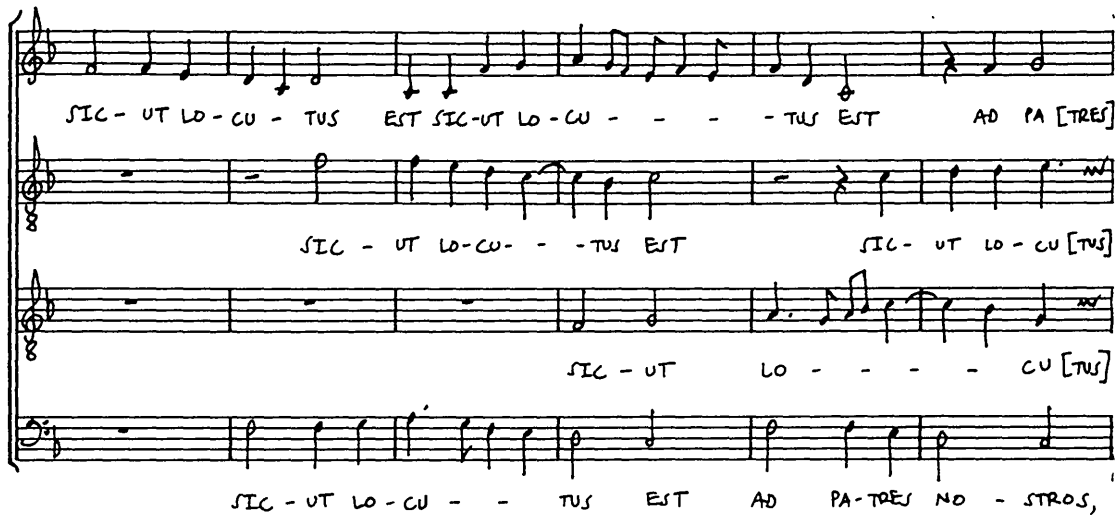
[27] The only exceptions occur in the *Fecit potentiam* from Carpentras' setting, where the *tenor* begins on *a* (thereby forming the third of a chord on F); the *Gloria Patri* from Festa's setting (where the arrangement in the *tenor* is identical to that just described); the *Gloria Patri* from Morales' setting (where the *bassus* begins on B); the *Esurientes* from Clemens (B) (where the *altus* and *bassus* begin on B♭) and the *Esurientes* from Clemens (L) (where the *bassus* begins on B♭). Given the use of the *cantus durus* system in the Festa and Gombert Magnificats, it is clearly not possible for entries to be formed on B♭ anyway.

[28] The only exception occurs in the *Quia fecit* from Festa's setting, where the opening point is extended upwards to *c''* so that the mode V repercussion is expounded. The phrase begins *f'-g'-a'-b'-c''* etc. Whilst the opening phrase in the *cantus* also outlines the interval *f'-c''*, there is clearly no implication of mode V, since the mode VI repercussion is expounded directly, and the rise to *c''* occurs over an extended period. Similar examples of mode VI points (from

reciting tone is completely abandoned, free material which accompanies intonation-based material or *cantus firmus* quotations occurs in the *cantus* in several cases. In these instances, the opportunity to emphasise the plagality of the polyphony is taken by the articulation of the phrase within the lowermost part of the *ambitus* (i.e. *c'-f'*), and by outlining the limits of the usual range implied by c1 cleffing in *tritus*-mode polyphony (i.e. *c'-c''*). The former occurs in the opening bars of the *Sicut locutus est* and *Sicut erat* verses from Clemens (L), and the latter in the *Et misericordia eius* from Festa's setting, where the free point introduced by the *cantus* in b. 1 is shared also by the *altus* and *bassus*, whilst the Magnificat tone appears as a *cantus firmus* in the *tenor*. Ex. 6.8 reproduces the opening passage of the *Sicut locutus est* from Clemens (L). Here, plagal modality is stressed in the *cantus'* opening phrase, which outlines the diatesseron plus repercussion melodic pattern quoted by Meier as being typical of mode VI polyphony.

Ex. 6.8

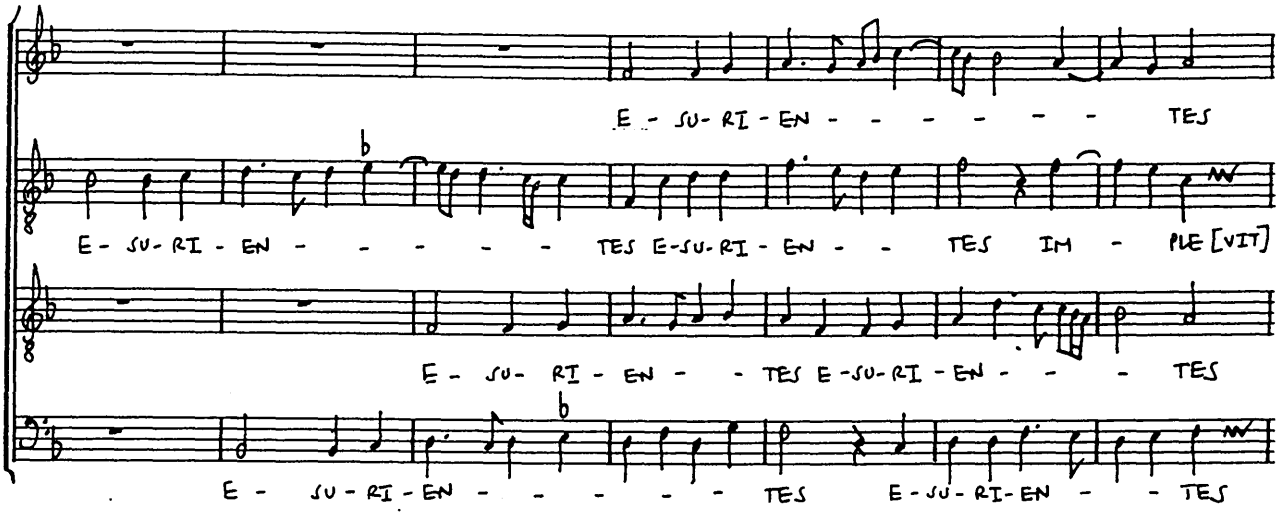


Despite the strong emphasis on plagal modality in the opening sections in most of the tone 6 Magnificats, it is curious that there are several cases, in which by continuing the intonation-based motifs upwards to *c''* directly after the the mode VI repercussion has been outlined, the *exordium* is actually more typical of mode V. Examples of this occur consistently in the Clemens (B) Magnificat. In this setting, the opening points in the *cantus* are equally divided between those which are indicative of mode V (*Esurientes*, *Sicut locutus est* and *Sicut erat*) and those which are indicative of mode VI (the remaining verses). The typical mode V *exordium* which occurs at the beginning of the *Esurientes* is given in Ex.6.9. Here, in fact, the mode V

Manchicourt's motet *Caro mea* and Perissone's madrigal *O invidia*) are quoted by Meier (see *Modes of Classical Vocal Polyphony,* 204).

repercussion is outlined in all the voices except the *tenor*, which outlines the mode VI repercussion, and hence the tone 6 Magnificat intonation. In doing this, Gombert draws attention to the traditional structural supremacy of this voice.

Ex.6.9



A similar situation also occurs in Carpentras' Magnificat, though the presence of opening points typical of the kind found in mode V polyphony has greater significance here than in Clemens (B). As mentioned in Chapter Two (see p. 11), the Magnificat tone is not quoted as a *cantus firmus* in the Clemens Magnificats and is instead used to generate imitative material. Thus in the composition of the Brussels tone 6 setting, Clemens has the option of constructing a point indicative of the equivalent mode (by restricting it within the range of the Magnificat intonation and mediation), or one which which is more indicative of mode V (by continuing the phrase upwards to *c''*). [29] As the examples above show, both options are explored. In Carpentras' tone 6 setting, the situation is different. The Magnificat tone is quoted as a *cantus firmus* in the *cantus* in the *Fecit potentiam* and *Sicut locutus est* verses. Obviously, it is impossible in these cases for the *cantus* line to ascend to *c''*, as this would involve inaccurate representation of the reciting formula. However, in the *Et exultavit*, *Quia fecit* and *Sicut erat* verses, by beginning on *f'* and rising to *c''*, the opening *cantus* lines outline the interval *ut-fa* (*f'-c''*).[30] Although the *Esurientes* is scored for reduced voices (*altus, tenor* and *bassus*), the opening point as it occurs in the *tenor* also outlines this interval. Its presence in these instances clearly accentuates the feel of authentic modality. Thus unlike Clemens in his Brussels Magnificat, Carpentras stresses authentic

[29] This is similar to the juxtaposition of both typical mode III and IV points in the tone 4 Magnificats.

[30] In fact, *d''* is the apex of the phrase in the *Et Exultavit* and *Quia fecit* verses. This reflects a common feature of motifs found in mode V polyphony. In Gombert's motet *oeuvre*, for example, it occurs in the following examples of pieces with the tonal type ♭-g2-F: *Alleluia. Spiritus Domini* (*CMM* 6 vol. 7, p. 101); *Vias tuas Domine* (ibid., p. 125), and *Veni, electa mea* (ibid., vol 8, p. 137).

modality at every possible opportunity in the imitative structure. This, together with the general avoidance of the lower part of the mode VI *cantus ambitus*, the extension of the *cantus* range up to *f''* in the last verse and the use of identical cleffing configurations in his tone 5 and 6 Magnificats shows that he has muddied as much as possible the divisions between authentic and plagal *tritus* modes.

Whist the cleffing of Morales' tone 6 Magnificat is almost identical, it is interesting that the purpose of doing this seems not so blatantly to blur the authentic and plagal distinction. For instance, it has already been shown that the *cantus* range of his tone 6 Magnificat is more typical of that found in equivalent-mode polyphony in that it descends to *c'* more often than in the tone 5 setting. Also, on no occasion does Morales take the opportunity to extend any of the intonation-based motifs upward to *c''* and *d''*. In fact, by quoting the intonation beginning on *c'* rather than *f'* at the beginning of the *Suscepit Israel*, plagal modality is emphasised. However, there are two occasions in which opening *cantus* material is more indicative of mode V than mode VI. The first occurs in the *Fecit potentiam,* where the upper two voices share a free point, and the lower two are generated by the Magnificat intonation. In the *cantus*, the point outlines the mode V repercussion directly in a descending phrase. Higher *ambitus* is emphasised by expounding the interval from top to bottom. The phrase is:
c''-b♭'-a'f'-a'-g'-e'

In the *Quia respexit* (the only verse in all the tone 6 Magnificats in which no melodic reference is made to the reciting formula), whilst the mode V repercussion is not outlined, the initial phrase is placed firmly in the diapason *ut-sol*, and higher *ambitus* is once more stressed by starting the phrase on *c''* rather than *f'*. The phrase is:
c''-b♭'-c''-a'-g'-a'-b♭'-a'-g'-a'.

Tone 6 Magnificats: Cadence Distribution

As stated at the beginning of this chapter, whilst F and C are the primary cadence pitches in mode VI polyphony (with closures on the latter occurring with equal frequency above and below the final), cadences on A (the upper note of the modal repercussion) are often avoided. Thus, in the context of cadence distribution, there are two main differences between the tone 6 Magnificats which follow the structural outline of the reciting tone and free mode VI polyphony. First, given its role as the mediation-final, A assumes major structural importance in the former as the pitch on which the mid-verse cadences are formed, and second, given that neither of the melodic cadences of the reciting formula are made on C, there is no structural precedent in the reciting tone for the inclusion of C cadences.

As in the tone 5 Magnificats, differences in system amongst the tone 6 settings produces contrasts in harmonic structure. Once again, it is useful to look at the two groups separately.

Tone 6 Magnificats Written in the *Cantus Mollis* System.

1: Carpentras

In Carpentras' tone 6 Magnificat (as in his tone 5 setting), the polyphony is drawn in line with that of the equivalent mode in that the reciting note is not stressed as the predominant cadence pitch during the first half of the verse. Whilst the mid-verse of the *Quia fecit* and *Fecit potentiam* verses are marked with cadences on A (see bb. 60 and 83-84), those of the other verses are not marked cadentially.[31] In the three verses just mentioned, instead of forming cadences on A, Carpentras structures the polyphony predominantly with cadences on F. In the *Sicut locutus est*, for example, other than the closure on A which occurs in b. 177, the only other cadential pitch is F.

Above, I indicated that Carpentras muddies the authentic and plagal division found in *tritus*-mode polyphony in his tone 5 and 6 Magnificats by using high *bassus* cleffing in his tone 6 setting, together with the formation (in certain verses), of initial melodic material which outlines the mode V repercussion. It is interesting, therefore, that in most verses, the implication of authentic modality is not reflected in the cadence distribution, since cadences on C do not feature with much frequency, and the the emphasis on F as a cadence pitch is a typical characteristic of polyphonic mode VI. However, an exception to this is the *Quia fecit* verse (C, A, T, B), the cadence distribution of which can be summarised as follows:

[31] The *Sicut erat* is rather problematic. Although there is a hiatus at the mid-verse (bb.234-35) where the *bassus* phrase ends on *A*, there is no formal cadence. It is in fact possible to regard the C cadence in bb. 231-32 as the mid-verse closure, with the hiatus in bb.234-35 as an extension of this.

Table 6.10 Cadence Plan: Carpentras Tone 6 Magnificat, *Quia fecit*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
34-35	C (*f*)	C	A	-
36-37	C	T	B	-
37	F	A (MP)	-	B/T
40	C	A	B	-
40-41	F	C	T	B/T
44-45	A	C (MP)	T	-
44-45	F	A	B	-
47-48	F	A (MP)	T	B/T
52-53	C	T	B	-
57-58	C	C (MP)	-	B
60	A	C	T	-
71-72	F	C	T	B

Here, not only do cadences on C occur with exactly the same frequency as cadences on F, but they occur in their usual position in mode V polyphony as cadences above the final. This can be seen in bb. 34-35 and 57-58, where the *clausula cantizans* resolves onto *c''* in the *cantus*. Those in bb. 36-37 and 40 act as preparatory stages in F closures. Although the mid-verse is clearly marked with an A cadence, and another occurs in bb. 44-45, both have very limited significance in the tonal design of this verse: the former coincides with a cadence on F (which means that the resolution of the *clausula tenorizans* occurs as the third of a chord on F), and the latter is a cadence in *mi* and cannot be supported with a *basizans* movement.

2: Clemens

As in his tone 5 Magnificats, Clemens' tone 6 settings reflect the structure of the Magnificat tone by forming mid-verse cadences on the mediation-final. However, it is significant that the structural importance of these cadences is once again disguised. In the Brussels *Quia fecit* (bb. 14-15), *Fecit potentiam* (bb. 15-16), and *Esurientes* (bb. 16-17), and in the Lakenhal *Quia fecit* (bb. 17-18), they are obstructed by the presence of *f* in the lowest voice.

Whilst in most verses the structure of the Magnificat tone is also reflected through the formation of the initial cadences on A, exceptions to this are found in the *Sicut locutus est* and *Sicut erat* verses from the Lakenhal setting. In the same way as Carpentras stresses authentic modality implied in the cleffing configuration of his tone 6 Magnificat (and in the cadence distribution of the *Quia fecit* verse given above), Clemens accentuates the plagal modality in his

treatment of the same structural features. Attention has already been drawn to the accentuation of plagal modality in the *exordium* of these verses, and that of the *Sicut locutus est* is given in Ex. 6.8 (see p. 106). The same is true in the cadence plans. In the *Sicut erat*, F is the only cadence pitch other than at the mid-verse, where a closure on A is formed (bb. 20-21). F is also the the predominant cadence pitch in the *Sicut locutus est*, the cadence plan of which is given below.

Table 6.11 Cadence Plan: Clemens Tone 6 Magnificat (L), *Sicut locutus est*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
4	C	A	B	-
4-5	F	C (MP)	-	B (IP)
11	F	C	T (*CF*)	-
15	C	A	B	-
15	F	C (MP)	-	B (IP)
23-24	F	T	B	-
27	F	C	T	B
32-33	F	C	T	B

As this shows, the mediation-final does not feature as a cadence pitch at all, and the cadential *clausulas* of the C cadences in bb. 4 and 15 carried by the *altus* and *bassus* resolve onto *c'* and *c*, thereby forming cadences in the plagal position.

3: Morales

Generally, Morales follows the structural outline of the reciting tone closely in his tone 6 Magnificats. In most cases, the mid-verse is marked with a cadence on A, and opening cadences are also formed on this pitch. However, as with the Clemens settings, the mid-verse closure is obstructed by the *bassus* in a number of occasions. In the *Fecit potentiam*, *Suscepit Israel* and *Sicut erat,* the obstructive note is *f* (see bb.48, 95-6 and 132-33). In the *Quia respexit* and *Deposuit potentes, d* occurs instead (see bb. 23-24 and 77-78).

Furthermore, the mid-verse cadences in the *Quia fecit* and *Gloria patri* verses are made directly on this pitch (see bb. 24-25 and 118-19). Given that Pontio regards D as a transitory pitch for mode VI polyphony, it may seem surprising that D should function as both a cadence pitch, and as a pitch of cadential obstruction, at such a major structural point. As with the presence of cadences on F in the *Esurientes* from Clemens' (B) untransposed tone I Magnificat,

and on F and B♭ in several verses from the G-final tone 1 settings by Festa and Morales, the presence of D in Morales' setting can also be an interpreted as a comment on the melodic similarity between Magnificat tones 1 and 6. This is underlined particularly in the *Deposuit Potentes* and *Gloria Patri* (C, A, T, B) verses. In the former, the first cadence on A (bb. 77-78) is obstructed by *d* in the *bassus*, and the next cadence is formed directly on this pitch (bb. 80-81). In the latter, the first closure (which also happens to mark the mid-verse) is also made on D (bb. 118-19). The cadence distribution of the rest of this verse is also interesting. Uniquely in Morales' tone 6 Magnificat, no closures are formed on the mediation-final, and a clear cadence is formed on the secondary mode VI pitch B♭ in the second half of the verse, as the cadence plan shows.

Table 6.12 Cadence Plan: Morales Tone 6 Magnificat, *Gloria Patri*

Bar no.	Cadence pitch/ Obstructions	*Cantizans*	*Tenorizans*	*Basizans*
118-19	D	B	A (*CF*)	-
121-22	F	C	T	-
125-26	F	C	-	B (*CF*)
126-27	B♭	A	B	-
131	F (*d*)	C	-	B (*CF*)
132-33	F (*B♭-f*)	T	-	-

Tone 6 Magnificats written in the *cantus durus* system

The use of the *cantus durus* sytem in the Festa and Gombert Magnificats means that once more, cadences on A can include the *basizans* figure *e-A*. As in his tone 5 setting, in many instances in Festa's tone 6 Magnificat, the initial tonal centre of F created by the opening pitches (F and C) of the *exordium* is temporary, and the mediation final is clearly consolidated as the tonal goal at the mid-verse. Cadences in the second half occur almost exclusively on the tone final. In this respect, Festa reflects closely the basic structure of the reciting formula in his polyphonic version. In all, this arrangement is found in seven of the eleven complete polyphonic verses,[32] and is reflected particularly well in the cadential distribution of the *Quia respexit*.

32 See *Et exultavit*, *Quia respexit*, *Fecit potentiam*, *Esurientes*, *Suscepit Israel* and *Sicut erat*.

Table 6.13 Cadence Plan: Festa Tone 6 Magnificat, *Quia respexit*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
6-7	A	T	B	-
8-9	E	A	B	-
10	A	T (MP)	B	-
12-13	A	C	T	B
14-15	F	A	-	B
18-19	C	T	B	-
21-22	F	C	T	B

In addition to cadences on A and F in this verse, closures on E and C are also formed. As already stated, C is a primary cadential pitch in *tritus*-mode polyphony, though neither of the melodic cadences of Magnificat tone 6 are made on this pitch.

In contrast to this, in the *Et misericordia eius*, *Deposuit potentes* and *Sicut locutus est* verses, Festa reflects equivalent-mode polyphony by maintaining an initial tonal centre of F for some time. In the *Et misericordia eius* and *Sicut locutus est* verses, this is emphasised in cadence distribution by the fact that no cadences are formed on the mediation-final. In fact, all three cadences in the latter are made on F, whilst F and C are the only other cadence pitches in the former. The presence of three cadences on C in the *Et misericordia eius* verse (C, A, T, B) highlights the extent to which Festa draws the polyphony in line with the equivalent mode, though their position in the polyphony is not entirely typical of the mode in that they occur above rather than below the final. This is emphasised further in the *exordium* of this verse by the descending motif which outlines the theoretical mode VI *cantus ambitus* when it occurs in this voice. The cadence structure is as follows.

Table 6.14 Cadence Plan: Festa Tone 6 Magnificat, *Et misericordia eius*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
1-2	C (*g*)[33]	C	A	-
4	F	A	B	-
5-6	F	A	B	-
7-8	F	C (MP)	-	B (MP)
9	F	A	-	T
12-13	C	C (MP)	-	B
14-15	C	C	B (MP)	-
15-16	F	C	T	B

33 This bar has been mistranscribed (see *CMM* 25 vol. 2, p. 62). The *g* in the *tenor* should not coincide with the resolution of the cadence.

Given that Gombert provides polyphony for both tones 1 and 6 Magnificats, the cadence distribution of his setting includes cadences on D in every verse in order to mark the end of the tone 1 verses. Whilst most of the these occur in the latter part of the verse, there are a few occasions where they occur in the opening section. Of these, the most significant are those which occur in the *Esurientes* verse (A, T, B), since D is consolidated as the initial tonal centre. The cadence summary is given below.

Table 6.15 Cadence Plan: Gombert Tone 6 and 1 Magnificat, *Esurientes*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
6-7	A	T(*CF*)	B	-
8-9	D	A	B (IP)	-
11-12	D	A (*CF*)	B	-
15	A	A (MP)	B	-
18-19	A	T	A	B
23	D	T(*CF*)	A	B
26-27	F	A	T	B/T
29-30	F	A	T	B
33-34	D	A	T	B

As this shows, the predominant cadence pitches in this verse are those which are primary in D-final mode I, rather than those more suitable for mode VI, and cadences on the termination-final are introduced only in the lead-up to the cadence which marks the tone 6 closure. Comparison of this cadence plan with those of Carpentras' *Quia fecit* and Clemens' *Sicut locutus est* given earlier (see pp. 110 and 111), in which a tonal centre of F is maintained throughout the verse, reveals a massive contrast, and shows how Gombert realizes the mode I potential of the reciting tone to a high degree in terms of cadence distribution.

Contrast also exists between this verse and others from the same setting. Although there are no verses in Gombert's setting in which the tonal authority of F is unchallenged for the whole verse, the other verses reflect the structure of the Magnificat tone rather more closely. The most extreme contrast is with the *Sicut erat.* Here, an initial cadence is formed on F (as well as on the transitory mode VI pitch G), and the mediation final is clearly the most important cadential pitch.

Table 6.16 Cadence Plan: Gombert Tone 6 and 1 Magnificat, *Sicut erat* [34]

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
5-6	F	T	B2	-
9-10	G	A	B2	-
12-13	A	C (CF);MP	A	B2
17	A	T	B2	-
18-19	A	C	B1	-
20	A	T	B2	-
29-30	A	C	T	B2
31-32	A	C	B2	-
34	F	C (MP)	A	B2
36	F	C (MP)	T	-
37-38	F	F (MP)	-	B2 (IP)
41-42	F	C	-	B2
45-46	A	C	B2	-
47	A	B1	B2	-
49-50	A	C	B2	-
51	A	B2	A	-
51-52	D	C	T	B (IP)

In summarising this chapter, one of the first observations is that unlike the Magnificats based on tones 1-3, the opening imitative arrangement is much more typical of the kind found in equivalent-mode polyphony. This is because the Magnificat intonations in each case outline the modal repercussions. Despite this situation, the tone 5 Magnificats present a particularly difficult challenge for the composer who wishes to emphasise the relationship between the concepts of tone and mode in his polyphonic setting, since final cadences are formed on A. In using the *cantus mollis* system, Carpentras and Clemens clearly follow standard procedure in their polyphonic tone 5 settings (as they do also, together with Morales, in their tone 6 settings). The main consequence of this is that it helps to maintain a consistent tonal centre of F for most of the verse. Despite this, there is a marked difference in the way the harmonic structure is articulated with cadences. In forming clearly defined structural cadences on C at the mid-verse,

[34] The bar numbers are wrong in the collected edition: b.50 should be the first bar of the second system (see *CMM* 6 vol.4, p. 70).

Clemens pays lip-service to the mediation cadence of the reciting tone, but uses this in a way which consolidates the equivalent-mode final as the tonal centre. In failing to mark the textual *caesura* with a cadence in some verses, and by forming cadences on F in others, Carpentras displays a greater interest in the concept of polyphonic mode rather than tone.

The use of the *cantus durus* system in the settings by Festa, Morales and Gombert suggests the opposite, since it means that it is easier for the polyphony to be articulated away from the initial tonal centre of F, and for C and then A to be consolidated as tonal centres. Whilst this arrangement is followed in the Festa and Morales Magnificats, there are a number of occasions where F is maintained as the tonal centre for some time in Gombert's. Nevertheless, the use of the contrasting system creates a clear difference in harmonic structure between these settings and those written in the *cantus mollis* system. This is also true of the tone 6 settings. However, given that both the initial and final notes of the reciting tone are the same as the modal final, the harmonic structure is more typical of the kind usually found in equivalent-mode polyphony. The main difference concerns the mediation-final A, which should assume major importance in tone 6 Magnificat settings, but which is often avoided in free polyphony. As demonstrated on a number of occasions, the structural importance of this pitch is played down, particularly in the Clemens settings, by the obstruction of these closures with the presence of F in the *bassus*. Thus in a similar way to his treatment of mid-verse cadences on C in the tone 5 Magnificats, Clemens reflects the structure of the reciting tone, but yet continues to stress the mode final as the tonal centre.

CHAPTER SEVEN

Magnificats Based on Tones 7 and 8

As with the other modes, Meier's discussion of *tetrardus*-mode polyphony lays emphasis on cadential and imitative structure. Primary cadences are formed on G and D in both modes VII and VIII, and on account of its being the upper note of the mode VIII repercussion, C is also a major cadence pitch in the latter. In many cases, emphasis on the repercussion pitches in made in the initial cadence distribution: thus a high proportion of cadences on G and D is common in the initial stages of mode VII pieces, whilst G and C cadences aften occur in the opening stages of mode VIII pieces. Furthermore, as in G-final *protus*-mode polyphony, cadences on D tend to be formed above the final in mode VII, and below the final in mode VII.

Imitative structure is also clearly differentiated in many cases, with the opening points in each outlining the appropriate repercussions (i.e. *g-d'* in mode VII and *g-c'* in mode VIII). Meier mentions that it is also common in mode VIII polyphony for the *cantus* to pass through the appropriate species of fourth (*re-sol* or *d'-g'*) once the fifth has been expounded, thus defining the plagal *ambitus* early in the piece. He does however mention cases in both mode VII and VIII in which the opening motif is articulated entirely within the appropriate species of fourth and ignores the species of fifth.[1]

Differences in *ambitus* between the modes is once more reflected by the cleffing in the modal publications discussed by Powers.

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[1] See *Modes of Classical Vocal Polyphony*, 181.

Table 7.1 Tonal Types of *Tetrardus*-mode Polyphony from Modally-ordered Collections

Publication	Mode VII	Mode VIII
Rore: *I madrigali a cinque voci* (Venice, 1542)	♭-g2-D,G ♭-g2-G	♭- c1-G ♭ -c1-D,G
Susato (ed): *Premier livre des chansons a 3 parties* (Antwerp, 1544)	♭-g2 c2 c4-D	♭-c1 c3 F3-G
Lasso: *Cantiones Sacrae* (Munich, 1562)	♭-g2-F-G	♭ -c1-G
Palestrina: *Madrigali (spirituali)* a 5 (Rome,1581) (*Vergine* cycle)	♭-g2 c2 c3 c3 c4-G	♭ -c1 c3 c4 c4 F4-G
Lasso: *Psalmi Davidis* (Munich, 1584) (*Penitential Psalms*)	♭ -g2 c2 c3 c3 F3-G	♭ -c1 c3 c4 c4 F4-G
Lasso: *Cantiones Sacrae* (Graz, 1594)	♭ -g2-A (?)	♭ -c1-G
Palestrina: *Madrigali spirituali* a 5 (Rome, 1594)	♭-g2-G	♭ -c1-G
Lasso: *Lagrime di san Pietro* (Munich, 1595)	♭ -g2-D ♭-g2-G	♭ -g2-A (?)

In almost every case, mode VII is represented by the tonal type ♭-g2-G and mode VIII by ♭- c1-G. The implied ranges of these configurations are given below.

Table 7.2 Vocal Ranges in G-final *Tetrardus* -mode Polyphony

	Mode VII	Mode VIII
Cantus	*g'-g''*	*d'-d''*
Altus	*d'-d''*	*g-g'*
Tenor	*g-g'*	*d-d'*
Bassus	*d-d'*	*G-g*

Powers also discusses a few instances in which expected tonal types are not used. In Susato's publication *Premier livre des chansons* (1544), for example, the mode VII position is occupied by one piece with the tonal type ♭-g2-D. Powers suggests that this piece may not have been intended to represent mode VII at all, since a single piece with the same tonal type also occurs between the mode III and IV *chansons*. Instead, it is possible that Susato "had nothing suitable for mode VII, and he did not quite know what to do with ♭-g2-G."[2] Another example occurs in vol. 12 of Susato's motet publication *Liber Ecclesiasticarum* (1553-60), where ♭-g2-C is used in

[2] *Tonal Types, 445.*

the pieces which occupy the mode VII position. Powers suggests here that the inclusion of these pieces could well be the result of an editorial mistake.[3]

More interesting than these examples, perhaps, is the occurrence of the tonal type ♮-g2-A in the mode VIII position in Lasso's *Lagrime di san Pietro* (1593), and in the mode VII position in his *Cantiones Sacrae* (1594). Both Powers and Crook suggest that its appearance in the former is for symbolic reasons.[4] In this way, the modal cycle is broken after the after the mode VII pieces, and there is simply no attempt to represent mode VIII. In the *Cantiones Sacrae* (1594), however, ♮-g2-A occurs between the mode VI and VIII pieces and the modal cycle is concluded in the expected way with a group of pieces with the tonal type ♮-c1-G. Powers cannot admit that this tonal type could be representative of mode VII, and he also believes that since it fails to demonstrate any of the typical melodic features of psalm tone 7, it cannot be regarded as an embodiment of this either. This idea is strengthened when he adds that whilst the tonal type ♮-g2-A was frequently used by Lasso in other contexts, these are the only two occasions in which it occurs in modally-ordered collections. Similarly, it also appears often in Palestrina's motet *oeuvre*, but again, is found in modally-ordered contexts only twice, where it is used as a tonal type representative of mode I.[5]

Crook however disagrees with Powers on this matter. His hypothesis centres around the modal assignations for Lasso's imitation Magnificat *Deus in adjutorium* (♮-g2-A), which is described variously as a *peregrini toni* setting in Berg's 1587 Magnificat publication *Patrocinium Musices*, as a tone 9 setting in a letter of August 1593 by Lasso's pupil Leonhard Lechner, and as a tone 7 setting in the posthumously published Magnificat collection *Iubilus Beatae Virginis*. Crook believes that since Lasso himself oversaw the printing of *Patrocinium Musices*, the appearance of the Magnificat *Amor ecco collei* (♮-g2-G) in this publication reflects the composer's own designation. As this collection is modally-ordered, the Magnificat *Deus in adjutorium* could not also occupy the tone 7 position, and was thus assigned uniquely as *peregrini toni.* The assignation of *Amor ecco collei* to the tone 7 position shows how the Magnificat-tone final has been substituted by the equivalent mode final. It would seem that this set the presedent for Rudolph di Lasso's categorization of the five tone 7 Magnificats in *Iubilus*

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[3] Powers does however refer to an Italian theoretical precept for regarding this tonal type as a representative of mode VII, stating as an example Aaron's categorization of Josquin's ♮-g2-C chanson *Comment peut avoir joye* as a mode VII piece. For a full discussion of this, see ibid., pp. 456-59.

[4] See ibid., 449 and Crook, *Lasso's Imitation Magnificats*, 143. The ♮-g2-A piece is used for the Latin *envoi* to Tansillo's cycle of Italian poems which sets the words of Christ: "Behold, o man, what things I have suffered for you." As Powers notes, this text "is as far removed from Tansillo's Italian cycle...as the the tonal type ♮-g2-A is removed from the modal cycle. The abandonment of both may be read as symbolizing Lasso's expectation of his own imminent abandonment of this world [the cycle was finished only shortly before his death], including Christ's church on earth, and his hope, through Christ's sacrifice on the cross, of a better world to come" (Powers, *Tonal Types*, 449).

[5] As mentioned earlier, this occurs in the *Vergine* cycle (see Table 4.3, p. 37), and in Palestrina's modally-ordered *Offertoria* (1593).

Beatae Virginis, since with the exception of *Recordare Jesu Pie,* which has the tonal type ♮-c1-G, all the others use the tonal type ♮-g2-G. Crook suggests that in addition to the borrowing of the usual mode VII tonal type for the tone 7 imitation Magnificats, the mode VII works in Lasso's Graz *Cantiones* borrow the tonal type which occurs universally in settings which do use Magnificat tone 7 as a structural basis. Thus "the long-standing association of ♮-high-A with tone-seven Magnificats...was all the justification he [Lasso] needed for the incorporation of ♮-high-A in the *Cantiones* as mode-seven representatives."[6]

As shown in chapters four and six, Magnificats based on tones 3 and 5 are accommodated by slight variations of this tonal type (the only difference being in the use of c1 cleffing in the *cantus* which accommodates a narrow *ambitus*), as are all the tone 7 Magnificats under discussion here (see Table 7.3). In fact, the tone 7 settings are the only ones in which all three elements which constitute the tonal type are consistent in each case. This situation clearly highlights the unique position of the Magnificat within the context of modal polyphony, since only in the case of tone 3 is the combination of cleffing and final compatible with that found in the equivalent mode. As I shall demonstrate, the incompatibility of the tonal type ♮-g2-A with mode VII is highlighted in the Carpentras and Morales Magnificats under discussion here, where its connection with mode I is demonstrated in the structural features of several verses.

Table 7.3 Tonal Types of Tone 7 and 8 Magnificats

Setting	Tone 7	Tone 8
Carpentras	♮-g2-A	♮-g2 c3 c3 F3-G
Festa	♮-g2-A	♮-c1 c3 c3 c4-G
Morales	♮-g2-A	♮-g2-G
Clemens (B)	♮-g2-A	♮-c1 c2 c3 c4-G
Clemens (L)	♮-g2-A	-
Gombert	♮-g2-A	♮-g2-G

Table 7.3 shows that whilst tone 8 settings are consistent with the mode VIII tonal type ♮-c1-G in terms of system and final, there are major discrepancies in cleffing. In fact, the usual mode VII tonal type ♮-g2-G is found in the Morales and Gombert tone 8 settings, and in Carpentras' Magnificat, the cleffing differs from the *chiavette* configuration only in the inner parts, both of which have a c3 clef (rather than c2 and c3 respectively). The Festa and Clemens tone 8 settings have mixed clefs, though the implication is clearly of high cleffing,

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[6] Crook, *Lasso's Imitation Magnificats*, 143.

since in both cases, despite the use of a c1 clef in the *cantus*, the *bassus* is accommodated with a c4 clef.

It is curious that the cleffing of the tone 8 Magnificats is so consistently and blatantly atypical of that found in equivalent-mode polyphony. It is difficult to account for this, but the most reasonable explanation for this is offered by Kurtzman,[7] who suggests that *chiavette* cleffing (or a slight variation of it) was simply used in order to provide consistency of notated pitch between the Magnificat tone as it appears in liturgical books and as it is appears in polyphony. Taking the *Anima mea Dominum* from one of Palestrina's tone 8 Magnificats as an example, he shows that high clefs are necessary since the tone-based lines cannot be accommodated at the same notated pitch as the monophonic reciting formula in the *chiavi naturali* configuration without considerable use of ledger lines. However, as I shall show shortly, this thesis does not stand in every case, since on two occasions in the Magnificats under discussion here, the *cantus* is accommodated with a c1 clef.

In the tone 7 Magnificats, g2 cleffing indicates a high *cantus* range in most instances. Whilst *g''* occurs regularly in the Festa and Morales settings, *f''* is usually the upper limit in the Carpentras and Clemens Magnificats.[8] As in his other settings, the *cantus* range in Gombert's Magnificat is slightly lower than that of the other tone 8 settings: *e''* is usually the uppermost pitch, though *f''* occurs in a few instances.[9] The occurrence of *e''* as the predominant upper limit of the *cantus* range is simply because Gombert usually fails to incorporate the mediation inflexion (*f'*) in this line where it paraphrases the Magnificat tone.[10] As in his tone 1 setting, although the range of the *cantus* means that it is not essential for this voice to be accommodated with a g2 clef (given that *f''* is the highest pitch), its use in both contexts is that it reflects the standard cleffing of equivalent-mode polyphony. In most cases, the lower end of the *cantus ambitus* is *g'*. Whilst there are occasional references to lower pitches, this features mostly in the Festa and Gombert settings. In Festa's case, this is in keeping with the wide *cantus* range in his other Magnificats, whilst in Gombert's case, it is simply that the range of this voice is lower than in the other settings.[11]

The *bassus* ranges of all the tone 7 Magnificats are fairly consistent, with *c* and *d'* forming the limits in most cases (though *b* is usually the highest pitch in Gombert's setting). The use of the F4 clef in the *Et exultavit* and *Quia fecit* verses of Carpentras' Magnificat is

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[7] See *Tones, modes, clefs and pitch*, 451.

[8] There are however two occasions on which *g''* is reached in these settings. See Carpentras: *Gloria patri* (b. 10) and Clemens (B): *Sicut locutus est* (b. 9).

[9] See *Quia fecit* b. 28 and *Sicut locutus est* bb. 6 and 20.

[10] The only exception to this is in the *Sicut locutus est*. Here, the mediation inflexion accounts for both occurrences of *f''*.

[11] For example, in Festa's Magnificat, the *cantus* descends to *d'* in the *Quia respexit* (b. 22), and in Gombert's, it descends to *e'* in the *Quia fecit* (b. 22).

intriguing, as it contrasts with the *chiavette* cleffing used throughout the rest of the setting and accommodates a lower range of *A-b* , which is atypical in equivalent-mode polyphony.[12] In the tone 8 Magnificats, the use of g2 *cantus* cleffing in the Carpentras, Morales and Gombert settings accommodates an *ambitus* which is is that found in their tone 7 settings. Despite the implication of high cleffing provided by the presence of a c4 *bassus* clef in Festa's Magnificats, the *cantus* c1 clef accommodates a range use of approximately *c'-d''*, which is typical in equivalent-mode polyphony.[13] The presence of c1 cleffing in Clemens' tone 8 setting also indicates a lower range: for the most part, this voice is articulated within an *ambitus* of *d'-d''* (though with occasional references to *e''*). The use of c1 clefs in these cases reflects range of the reciting tone. There is relatively little activity in the diatesseron *d''-g''* in the Magnificat-based *cantus* lines since the mediation inflexion (*d''*) is usually the peak of the phrase. As shown in chapter five, this is also the case in the Carpentras, Festa and Morales Magnificats, where the *cantus* is concentrated within the range of the reciting tone for much of the time. In the Festa and Clemens tone 8 settings, the situation is slightly different, for unlike the tone 5 settings just mentioned, there is far more activity in the lower part of the *ambitus* implied by c1 cleffing (i.e. *d'-g'* in G-final polyphony). It would therefore seem that use of this clef in these cases is not just because of a restricted upper range due to the melodic structure of the reciting tone, but that it shares the usual range of this voice in equivalent-mode polyphony.

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[12] This is even more perplexing when one considers that the *bassus* in the *Anima mea Dominum* has a similar range (*A-a*), which can be comfortably accommodated with high clefs (F3 and c4) as well.

[13] There are a few occasions, however, when the *cantus* rises above this pitch; *f''* is reached in the *Et exultavit* (b. 7), *Fecit potentiam* (b. 2), *Sicut locutus est* (b. 8) and *Sicut erat* (b. 7). In the *Sicut erat*, it also rises to *g''* (b. 5).

Tone 7 Magnificats: Imitative Structure

In mode VII polyphony, the usual entry pitches in the *exordium* are G and D, with C also occurring in some instances. Reference to Table 7.4 shows that this is not reflected in the tone 7 Magnificats.

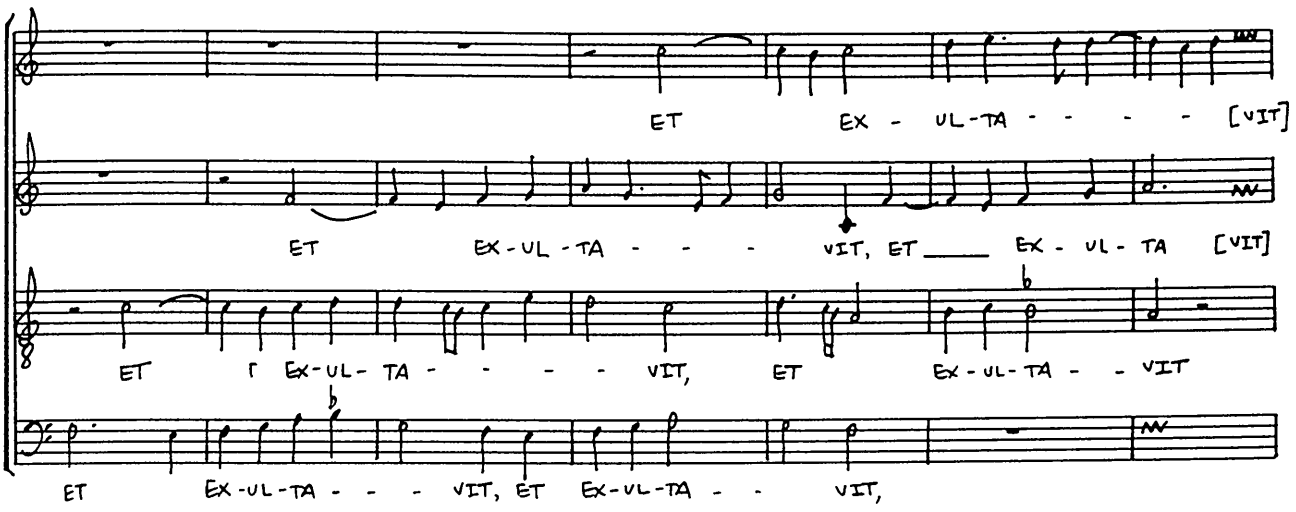
Table 7.4 Opening Pitches in Tone 7 Magnificats

	C	A	F	G	D	E
Carpentras	4	22	-	2	10	4
Festa	19	3	13	6	2	3
Morales	6	18	3	4	7	9
Clemens (B)	15	-	6	1	-	-
Clemens (L)	11	-	3	5	1	1
Gombert	12	-	8	2	-	-
Total	57	43	33	20	20	17

Overall, C is the most common opening pitch, whilst the usual mode VII pitches G and D occur only infrequently. Clearly, the high frequency of entries on C is because this pitch is the opening note of the Magnificat intonation (*c'-b-c'-d*). The next most common opening pitch is A, and F and E also occur.

Table 7.4 also shows that the highest proportion of entries on C are made in the Festa, Clemens and Gombert settings, whilst there are only a few instances in the Carpentras and Morales Magnificats. In the first group, when intonation-based motifs or quotations of the Magnificat tone begin on C in the *cantus* and *tenor*, F is the only other starting pitch which ensures that the semitone inflexion of the intonation can be maintained. This arrangement occurs consistently in the Festa, Clemens (B) and Gombert Magnificats. This standard procedure can be seen in the *exordium* of the *Et exultavit* verse from Gombert's setting.

Ex. 7.1



In Clemens (L), G is the next most common starting pitch after C. In most of the instances where G occurs,[14] the melodic line is still clearly based on the Magnificat intonation (the only exception being in the *Sicut erat*, where the opening phrase in the *cantus* actually outlines the tone 8 intonation *-g-a-c'*). In these cases, therefore, the semitone inflexion of the intonation is expanded to a whole tone.

In Carpentras' setting, A and D are the most common starting pitches, and in Morales', A and E occur with greatest frequency. Given that entries on C and F indicate that the Magnificat tone has been used to generate the opening imitative structure, one might reasonably assume that most of the verses in the Carpentras and Morales Magnificats are either initially or entirely free. In fact, no melodic reference to the intonation is made in the *Quia repexit, Quia fecit, Deposuit potentes*, *Et misericordia eius, Suscepit Israel* and *Sicut locutus est* verses from Carpentras' setting. However, in the *Quia fecit* and *Et misericordia eius,* whilst the intonation is absent, the mediation is clearly present,[15] and in the *Esurientes* and *Gloria Patri*, the opening motif which occurs in all four voices is based directly on the mediation.[16] In the last named verses, the opening pitches of the *exordium* are *d''* and *d'* in the *cantus* and *tenor* and *a'* and *a* in the *altus* and *bassus*. The *exordium* of the *Esurientes* is given below.

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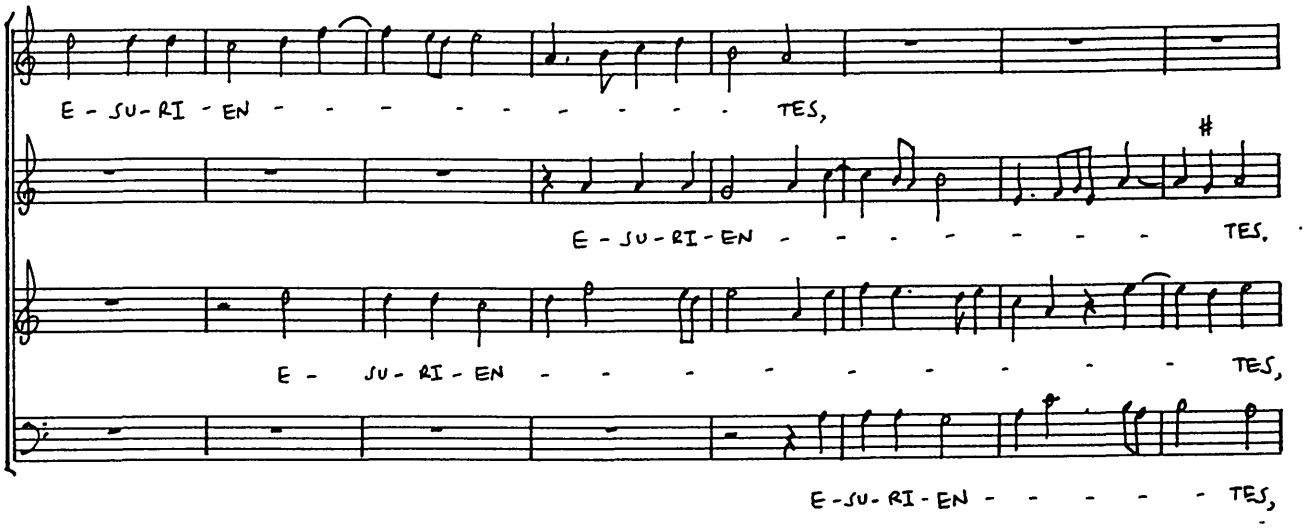
14 See *Quia fecit* (*bassus*, b. 4), *Fecit potentiam* (*altus*, b. 1), *Esurientes* (*cantus*, b. 1), *Sicut locutus est* (*bassus*, b. 2).

15 In the *Quia fecit*, see *tenor* bb. 89-94 and in the *Et misericordia eius* see *cantus* bb. 122-26.

16 The termination also appears on a number of occasions during the second half of the verse. See *Quia fecit*, *tenor*, bb. 109-13 and *bassus*, bb. 107-12 and *Deposuit potentes*, *cantus*, b 204 onwards, *tenor*, b. 203 onwards and *altus*, b. 207 onwards.

Ex. 7.2



In fact, the only verses in which reference to the Magnificat intonation is made are the *Fecit potentiam* and *Sicut erat*. In both cases, this is quoted as a *cantus firmus* (see *tenor* and *cantus* 1 respectively), and is not used to generate imitative material. While the initial material in the *cantus* in the former is also based on the intonation, the other voices are free, and by forming entries on A, C and E in the first instance and A in the second, A is the initial tonal centre.

A similar arrangement is also present in the free and initially free verses in Morales' Magnificat. After the regular imitative structure of the opening section of the *Et exultavit* verse (in which the intonation-based points begin on C in the *cantus* and *tenor* and F in the *altus* and *bassus*), subsequent entries on C in the other verses are very rare, while there is only one example of an entry on F (see *Deposuit potentes,* where the *bassus* presents the *Magnificat* tone as a *cantus firmus*). In *Quia fecit*, *Sicut locutus est, Gloria patri* and *Sicut erat,* the reciting formula is quoted as a *cantus firmus* beginning on C, while the other voices enter with free material on A and E. No reference at all is made to the intonation in *Quia respexit* and *Suscepit Israel,* where in each case, the mediation is clearly present in the polyphony (see *tenor* bb. 24-30 and *cantus* bb. 125-132). This leaves the *Et misericordia eius* as the only one in the setting which is completely free.

As shown in each case in the tone 1-3 Magnificats, given that the opening note of the intonation failed to coincide with the final (or the fifth above) of the equivalent mode, the opening imitative structure was atypical of equivalent mode polyphony. However, in the free and initially free verses of these settings, the polyphony was usually drawn in line with that of the equivalent mode with the use of more appropriate opening pitches. It seems strange, therefore, that the same procedure is not adopted in the free and initially free verses in the tone 7

Magnificats. However, as with the *Sicut locutus est* from Carpentras' tone 5 setting, it is possible that the initial tonal centre of A which occurs in the Carpentras and Morales Magnificats balances the fact that the final of the polyphonic verse is also made on A. Thus any attempt to draw the polyphony in line with that of the equivalent mode would ultimately be negated.

Tone 7 Magnificats: Cadence Distribution

In mode VII polyphony, Pontio gives G and D as the principal cadence pitches, with C, E, A and F as transitory pitches. No secondary cadence notes are given. The inclusion of A and E is due to the structural significance these pitches occupy in the tone 7 reciting formula as termination-final and mediation-final respectively. Because of this, the most significant difference in cadence distribution between mode VII polyphony and tone 7 Magnificats is that E and A should assume greater structural significance in the latter. Whilst all final cadences in the six Magnificat cycles are made on A, there is a certain amount of variation at the mid-verse, as Table 7.5 shows.

Table 7.5 Mid-verse Cadence Pitches in Tone 7 Magnificats

Verse	Carpentras	Festa	Morales	Clem (B)	Clem (L)	Gombert
2	-	E (10-11)	D (18)	-	-	B (19-20)
3	-	E (13-14)	A (29-30)	Not set	Not set	Not set
4	E (103-04)	E (9-10)	A (38-39)	-	-	E (23-24)
5	C (126-27)	E (9-10)	A (66)	Not set	Not set	Not set
6	A (154-55)	C (7-8)	E (64-65)	-	G (16-17)	E (15-16)
7	D (200-01)	E (6-7)	A	Not set	Not set	Not set
8	E (246-47)	A (8-9)	A (97-98)	E (15)	-	-
9	E (279-80)	E (5-6)	E (131-32)	Not set	Not set	Not set
10	D (306-07)	G (10-11)	-	E (15-16)	D (13)	-
11	D (358-59)	E (14-15)	E (157-58)	Not set	Not set	Not set
12	-	C (10-11)	E (160-61)	E (13-14)	-	E (26-27)

As discussed in chapters 5 and 6, lack of coincidence between tone and modal finals also occurs in the context of the tone 3 and 5 Magnificats, where the final cadences of the polyphonic verses also fell on A rather than E and F. In the case of tone 3, we saw that there was theoretical justification for the common use of A as a final cadence pitch in untransposed mode

III, since cadences on E could not be supported with a *clausula basizans*. In the tone 5 Magnificats, the formation of opening entries on the usual pitches in equivalent-mode polyphony together with the use of the *cantus mollis* system in several cases helped to draw the polyphony more in line with typical equivalent-mode polyphony. In the tone 7 Magnificats, given that mid-verse cadences are generally made on E, the extent to which the tone 7 Magnificats are aligned with equivalent mode polyphony in this respect is rather more complicated, since according to theoretical precepts outlined by Pontio and Cerone, neither of the main structural cadences of the verse are made on the primary structural notes of mode VII.[17]

However, there are several ways in which the structural importance of E and A is played down, and emphasis placed instead on G and D. Table 7.4 shows that whilst E or A occur as cadence pitches in most instances in the Festa, Morales, Clemens (B) and Gombert Magnificats, this is not so in the Carpentras and Clemens (L) settings. In the former, three verses have mid-verse cadences on D, whilst in the latter, clearly-defined mid-verse cadences occur only in the *Fecit potentiam* and *Sicut locutus est*, where G and D occur respectively. In the other verses, the mid-verse is not clearly marked at all. Throughout the tone 7 Magnificats, six pitches occur at the mid-verse: E, A, D, G, C and B. Whilst E and A are the predominant pitches used to mark the main structural divisions in most cases, they are not the cadence pitches which occur most frequently during the course of the verse.

[17] Pontio does, however, allow cadences on D to feature in tone 7 Magnificats. Significantly, as Crook points out, Pontio does not justify the presence of cadences on this pitch by referring to the fact that D is the tone 7 reciting note, but that it is "the mediator of this tone [mode] in motets and masses" (Crook, *Lasso's Imitation Magnificats*, 105, after Pontio).

Festa

In Festa's setting, with the exception of the *Fecit potentiam*, *Esurientes*, *Sicut locutus est* and *Sicut erat* verses, the mid-verse is clearly marked with a closure on E, and the final cadences are formed on A in each case. Apart from at the mid-verses, E is almost completely avoided in the cadential distribution. This means that the mediation final, theoretically the most important pitch after the tone-final, is completely absent in the cadence distribution of the four verses listed above. Cadences on A, on the other hand, are generally rather more frequent, and usually feature as the predominant cadence pitch in the latter half of the verse. However, notable exceptions to this occur in the *Quia respexit* and *Quia fecit* verses. Out of the five cadences which occur in each of these sections after the mid-verse, only the final one is made on A. The others are formed on the primary mode VII cadence pitches , G and D. The cadence distribution of the *Quia fecit* is given below. It emphasises how Festa reflects accurately the two melodic cadences of the reciting tone in this verse, yet at the same time, draws the cadence structure as closely as possible in line with that typically found in equivalent-mode polyphony.

Table 7.6 Cadence Plan: Festa Tone 7 Magnificat, *Quia fecit*

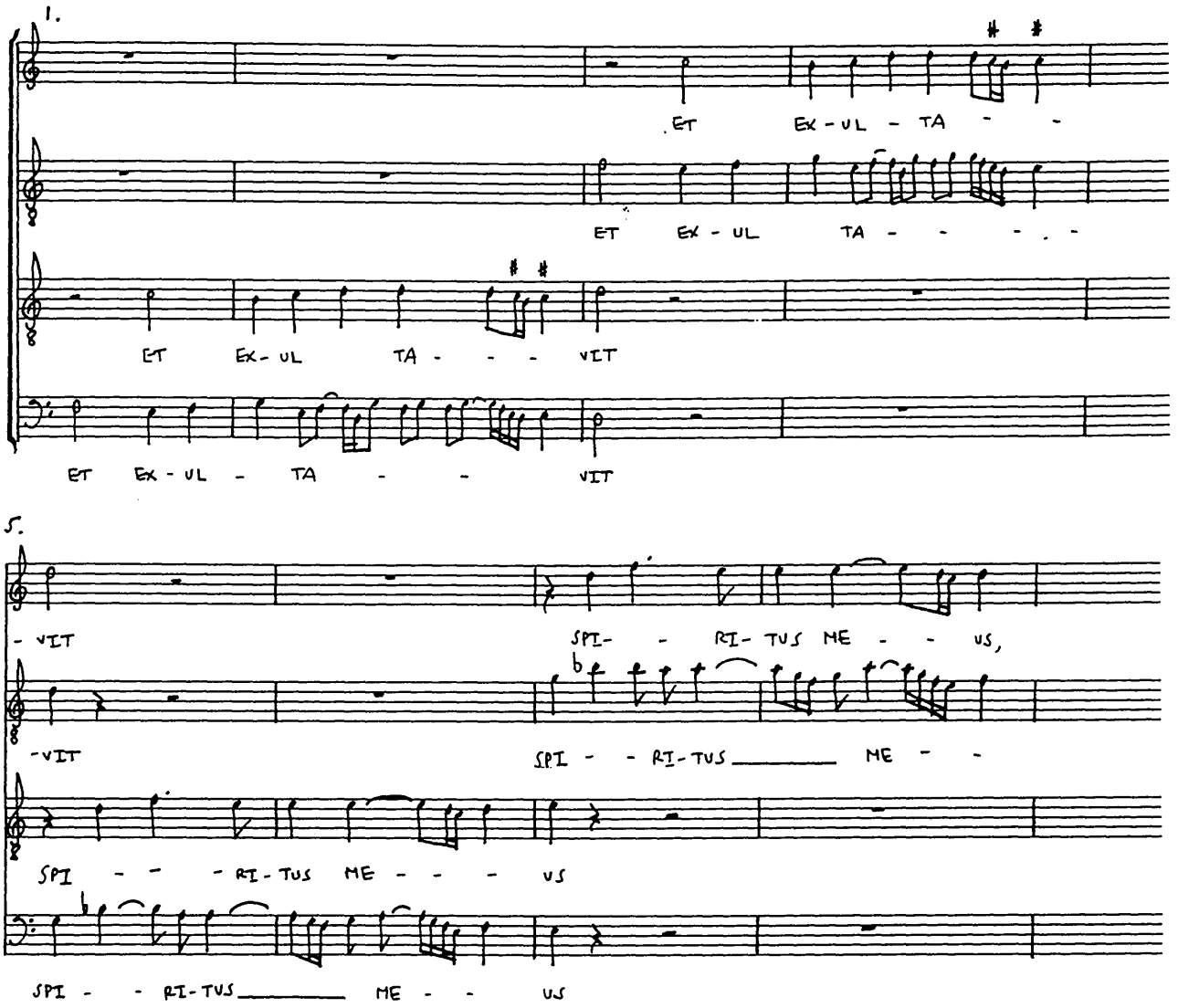
Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
2	G	A	B	-
3-4	G	A	B	-
6-7	G	C	A	B (IP)
9-10	E	T	B	-
11-12	D	C	A	-
13-14	D	A(MP)	T	B
16	G	A	B	-
17-18	D	C(MP)	B	-
19-20	A	C	T	B

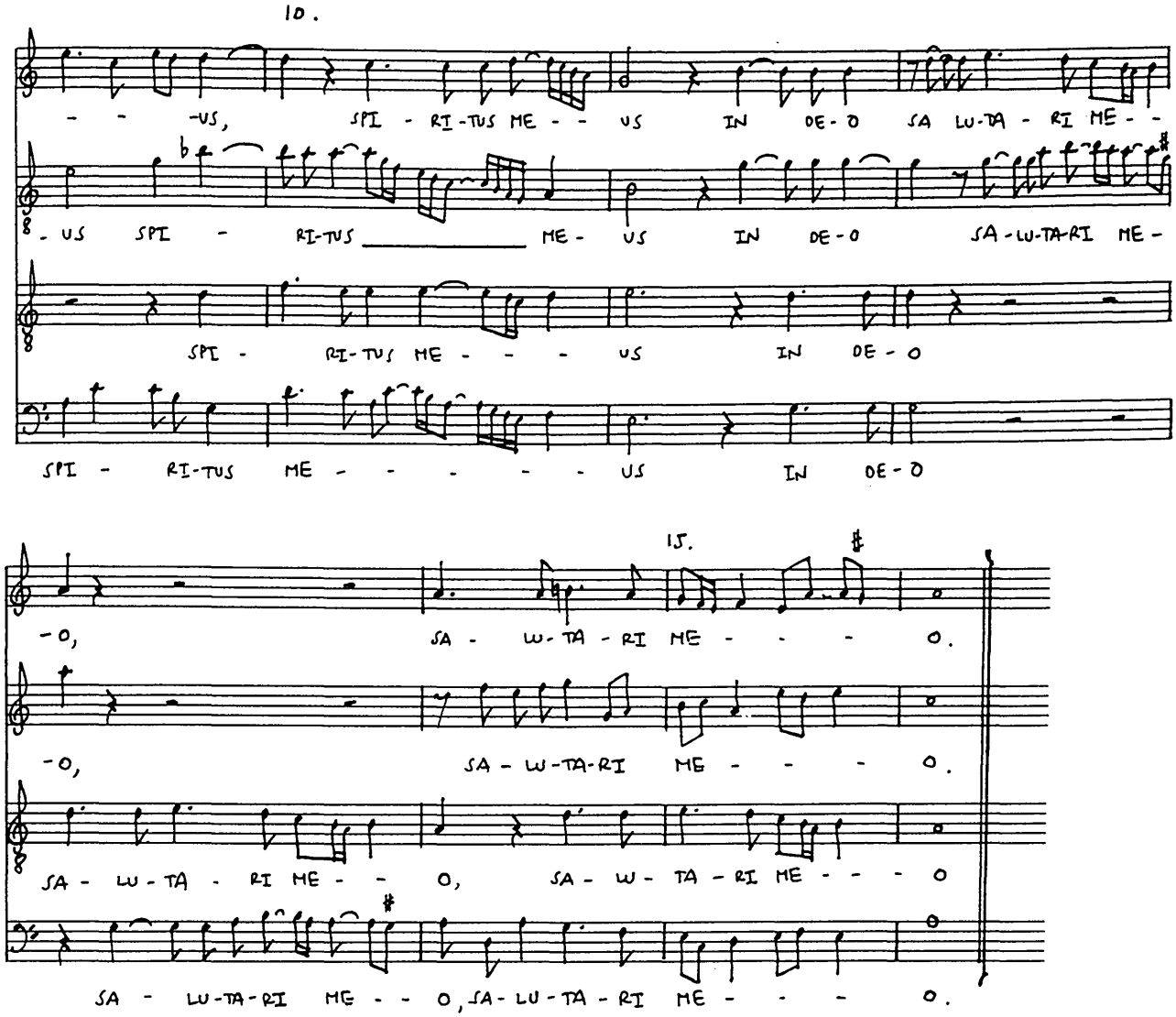
Cadences on G and D in Festa's Magnificat are often linked with the way in which the Magnificat tone is treated within the polyphony. Bearing in mind the melodic structure of the reciting formula (in which the reciting note is *d'* and the mediation final *e'*), Festa usually divides the first half into its component elements (i.e. intonation, reciting tone and mediation). When the intonation and reciting note are present, closures are formed on G and D, and when the mediation is present, cadences are formed on E. A strightforward example of this occurs in the first half of the *Quia fecit* verse. Here, the Magnificat tone is quoted as a *cantus firmus* in the *tenor*. The intonation occurs in bb. 2-4, the reciting note in bb. 4-7 and the mediation in bb. 7-

10. All the cadences on G are formed in bb. 1-7. The *clausula cantizans* of the mid-verse cadence on E is then subsequently formed with the *tenor*'s quotation of the Magnificat mediation.

The same basic arrangement also occurs in the *Et exultavit*, *Quia respexit* and *Gloria Patri* verses. In these sections, instead of being treated as a *cantus firmus*, the Magnificat intonation is used instead to generate the initial imitative motif, whilst the mediation forms the basis of a subsequent motif. The whole of the *Et exultavit* is given below:

Ex. 7.3





All four voices in the opening paired imitative arrangement are clearly based on the Magnificat intonation (though this appears most accurately in the *cantus* and *tenor*). Each pair of voices cadences onto D (see *tenor* and *bassus*, bb. 2-3 and *cantus* and *altus*, bb. 4-5). From b. 5 onwards, the paired imitative arrangement is maintained, but this time, the melodic material is based on the mediation, and cadences are formed on E in bb. 6-7, 8-9 and 10-11. The last of these forms the mid-verse cadence, and Festa underlines the structural importance of this point by abandoning the paired arrangement briefly and using all four voices in bb. 9-11. It is significant that the notes of obstruction which occur in the cadences in bb. 5 and 9 are G and A: the mode and tone finals. Ex.7.3 also shows how the paired imitative arrangement is maintained through the rest of the verse, and the termination-based lines are used to articulate cadences on A

(obstructed by D) in bb. 12-13 and 13-14. As at the mid-verse, all four voices participate in the lead-up to the final closure.

Gombert

Gombert also forms closures on the primary mode VII cadence pitches in his tone 7 setting, though they feature only in the *Et exultavit*, and *Quia fecit* verses: in the *Esurientes*, *Sicut locutus est* and *Sicut erat*, D A and E are used almost exclusively.[18] As in the verses from Festa's Magnificat discussed above. Gombert introduces cadences on the mode final in the first half of the verse in the *Quia fecit* section, as the cadential summary of this verse shows.

Table 7.7 Cadence Plan: Gombert Tone 7 Magnificat, *Quia fecit*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
6-7	D	C	B (MP)	-
8-9	D	C	A (*CF*)	B
11-12	G	C	-	B
13-14	D	T	B	-
17-18	G	C	T	B
19-20	C	T	C	-
21	E	A	B	-
23-24	E	T	B (MP)	-
24-25	G	A (MP)	C (*CF*)	B (IP)
29	A (*f*)	C	T	-
31-32	C	T (MP)	B	-
38-39	A	C	T	B

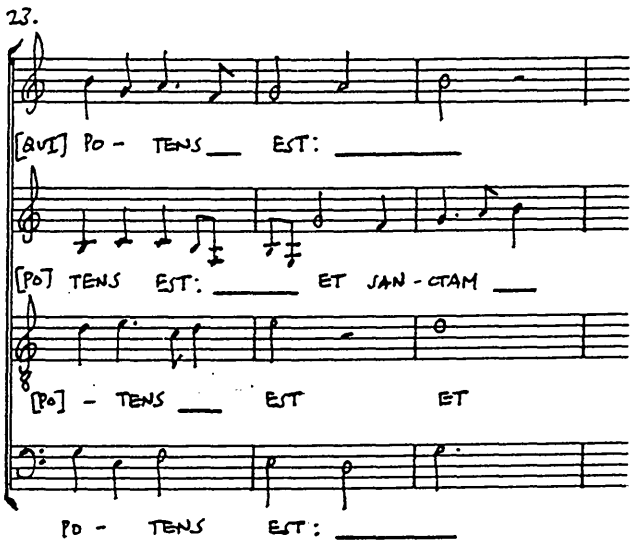
The cadence plan of this verse is particularly interesting. By forming closures initially on D and G (with the first two D cadences occurring above the final since the cadence figures resolve onto *d''* in the *cantus*), Gombert defines the polyphony as much as possible in its cadence structure in terms of mode VII in an attempt to counterbalance the modal ambiguity caused by the formation of entries in the *exordium* on C (*cantus* and *altus*), G (*tenor*) and F (*bassus*). The introduction of passing cadences on C (bb. 19 and 31-32) seems to be another concession to equivalent-mode polyphony.[19] Although they could be accounted for by the fact C is the first note of the Magnificat intonation, one might expect cadences on this pitch to feature at the beginning of the verse (in the same way as cadences on F and B♭ do in the Clemens, Festa and Gombert tone 1 Magnificats).Whilst this verse follows the structural outline of the reciting tone in the occurrence of a cadence on E at the mid-verse, it is significant that this closure actually prepares for the consolidation of G as the tonal goal at this point. Whilst this is represented in

[18] In fact, with the exception of the cadence on C in bb. 31-32 of the *Esurientes*, all other cadences are made on these pitches.

[19] Although Pontio fails to list any secondary cadence pitches for mode VII polyphony, C is given as the first of his transitory pitches.

the cadence summary above, it is a little difficult to appreciate this without recourse to the music. Ex.7.4. reproduces the mid-verse section.

Ex.7.4

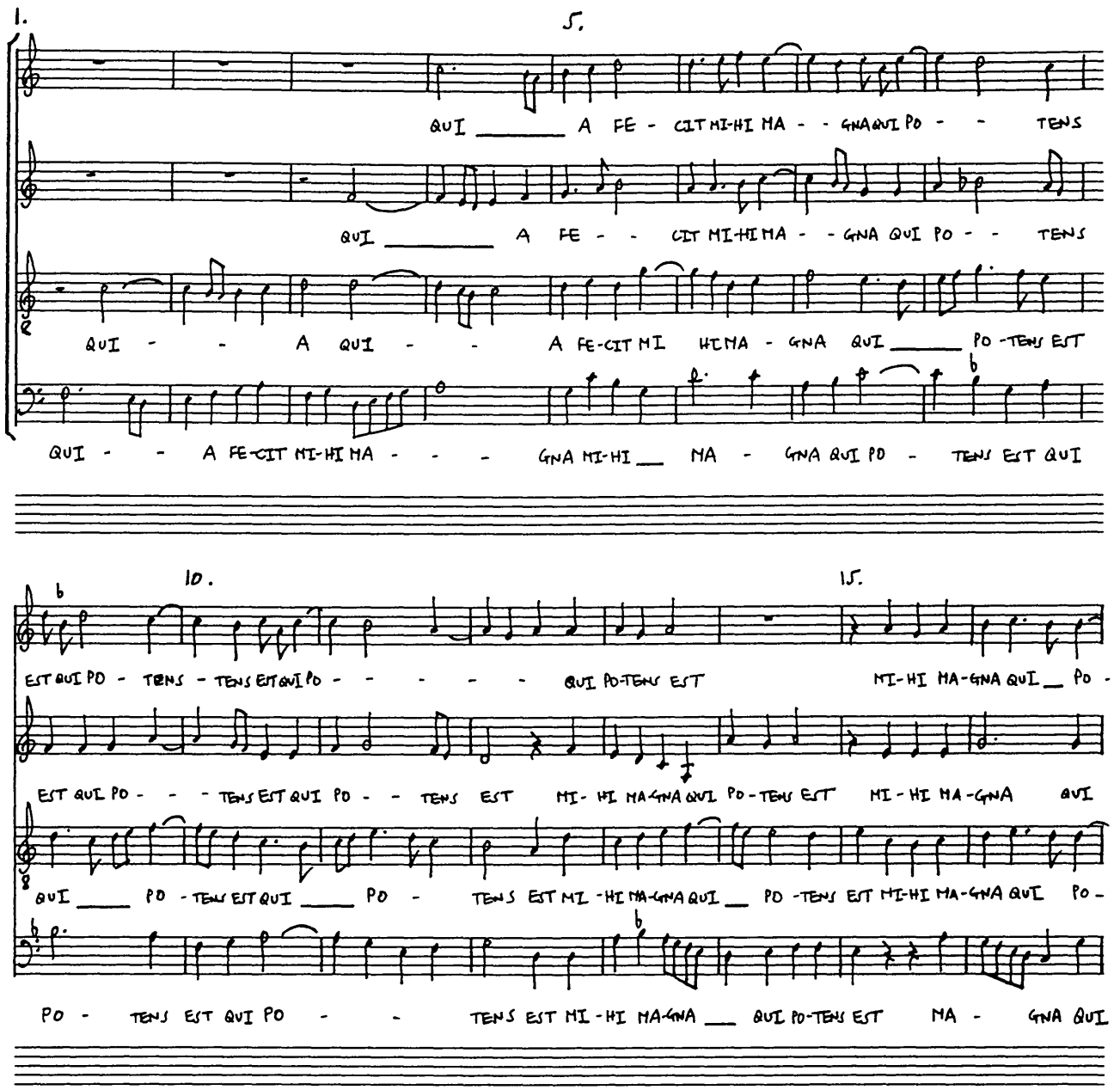


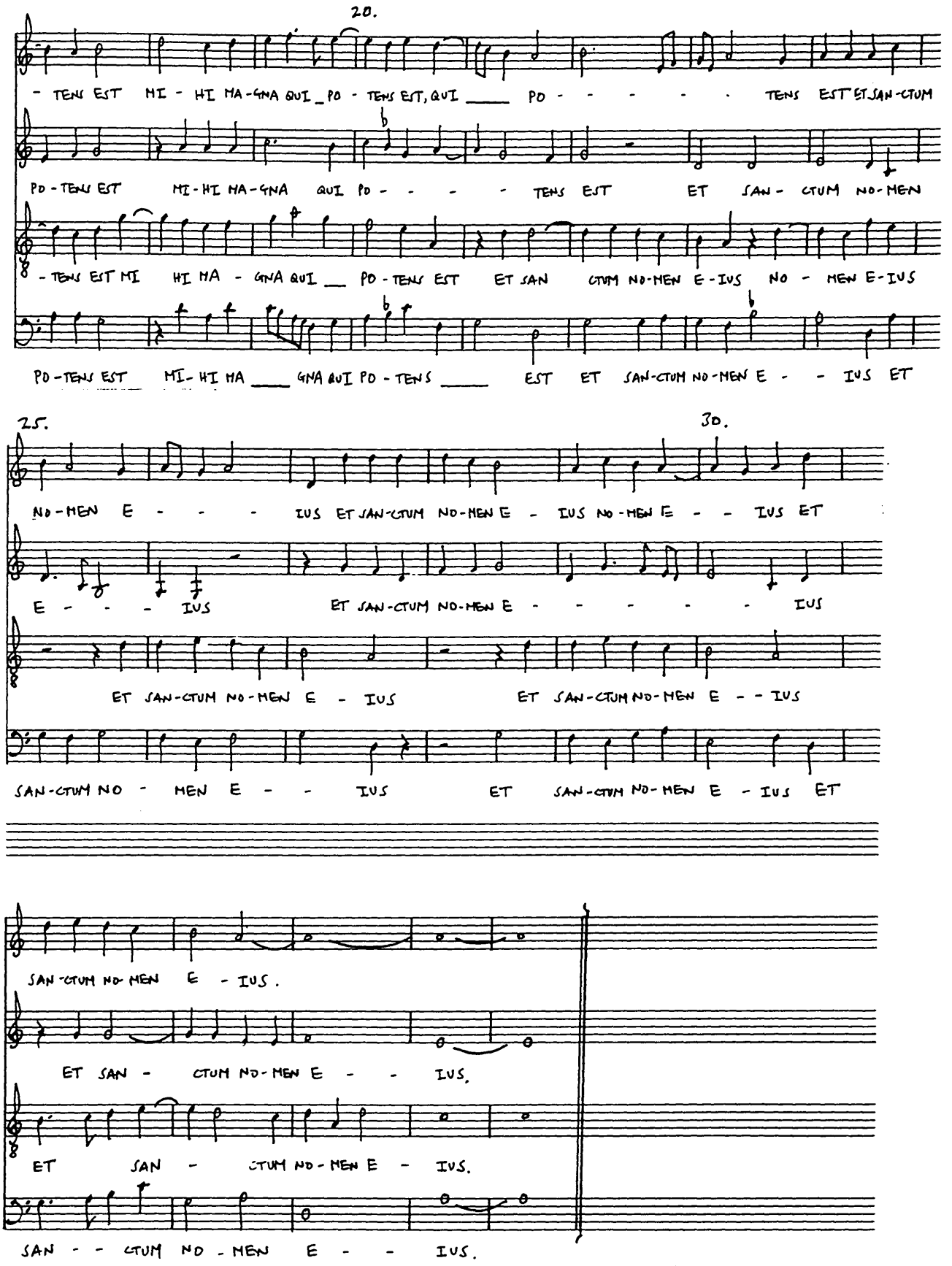
Clemens

Mid-verses cadences on E occur in three instances in Clemens (B) (*Esurientes*, *Sicut locutus est* and *Sicut erat*), whilst in the Lakenhal Magnificat, there are mid-verse cadences only in the *Fecit potentiam* and *Sicut locutus est*, where the mode VII pitches G and D occur. Avoidance of clearly formed cadences to mark the mid-verse is rare in in Clemens' other Magnificats, and suggests an attempt to play down the structural importance of E at this point. In fact, a tonal centre of G is implied around the middle of the verse in a number of instances, and like the Festa and Gombert settings, this seems indicative of an attempt to draw the polyphony in line with that of the equivalent mode. This is particularly clear in the *Et exultavit* and *Quia fecit* verses from the Brussels Magnificat, and in the *Et exultavit* and *Esurientes* verses from the Lakenhal setting. In these verses, despite the lack of a clear cadence to mark the textual *caesura*, a very clearly formed cadence occurs shortly before the text-setting of the first half-verse has been completed, and in all the verses (except the Brussels *Quia fecit*), a clearly formed cadence is also formed shortly after the text-setting of the second half-verse has begun. In doing this, Clemens isolates the middle section of the verse, but does not define precisely

an actual point of mid-verse. This arrangement can best be seen by looking in some detail at one verse. Ex.7.5 reproduces the *Quia fecit* from the Brussels Magnificat:

Ex.7.5




20.
- TENS EST MI - HI MA-GNA QUI _ PO - TENS EST, QUI ____ PO - - - - - TENS EST ET SAN-CTUM
PO-TENS EST MI-HI MA-GNA QUI PO - - - - TENS EST ET SAN - CTUM NO-MEN
- TENS EST MI HI MA - GNA QUI ___ PO-TENS EST ET SAN CTUM NO-MEN E-IUS NO - MEN E-IUS
PO-TENS EST MI- HI MA ____ GNA QUI PO-TENS ____ EST ET SAN-CTUM NO-MEN E - - IUS ET
25.
30.
NO-MEN E - - - IUS ET SAN-CTUM NO-MEN E - IUS NO-MEN E - - IUS ET
E - - - IUS ET SAN-CTUM NO-MEN E - - - - - IUS
ET SAN-CTUM NO-MEN E - IUS ET SAN-CTUM NO-MEN E - - IUS
SAN-CTUM NO - MEN E - - IUS ET SAN-CTUM NO-MEN E - IUS ET
SAN-CTUM NO-MEN E - IUS.
ET SAN - CTUM NO-MEN E - - IUS.
ET SAN - CTUM NO-MEN E - IUS.
SAN - - CTUM NO-MEN E - - IUS.

Here, the opening point which occurs in all voices is clearly derived from the Magnificat intonation and mediation. The cadence distribution can be summarised as following:

Table 7.8 Cadence Plan: Clemens Tone 7 Magnificat (B), *Quia fecit*

Bar no.	Cadence pitch/ Obstructions	*Cantizans*	*Tenorizans*	*Basizans*
12	A (*d*)	C	T	-
14-15	E	T	B	-
17	G	A	B	-
20	E (*c'*)	C	T (MP)	-
21-22	G	A	C (*CF*)	B (IP)
23-24	A	C	B (MP)	-
24	D	-	A (MP)	B
29-30	A (*f*)	C	T	-
32	A	B (MP)	C	-

Analysis of the text underlay shows that whilst the second half of the Magnificat verse is introduced first by the tenor and bassus in bb. 21 and 22, and then by the *altus* and *cantus* in bb. 23 and 24, a more consistent imitative treatment of this segment of the text does not occur until b. 27, a feature which blurs the usual procedure, in which imitative points based on the termination phrase appear directly after the mid-verse cadences.[20]

[20] A similar arrangement also occurs in the Brussels *Et exultavit*, where the termination-based point occurs in b. 19, four bars after the *tenor* and *bassus* have begun to set the text of the second half of the verse.

Carpentras and Morales

As already mentioned in the section on imitative structure, A and D are the predominant entry pitches in Carpentras' tone 7 Magnificat, even in those verses where the Magnificat tone appears in the polyphonic texture. The use of these pitches also in the free verses clearly means that no attempt is made to construct an opening imitative arrangement more typical of the kind found in equivalent-mode polyphony. But why has Carpentras used these pitches instead of C, F (and G), the pitches which occur most frequently in the intonation-based opening passages in the Festa, Clemens and Gombert Magnificats? I believe that the answer lies in the use of the tonal type ♮-g2-A and its connection with mode I. This can be seen particularly clearly with reference to the *Quia fecit*, *Et misericordia eius*, *Deposuit potentes*, *Suscepit Israel* and *Sicut locutus est* sections, which show typical mode I characteristics in both imitative and cadence structure. As Table 4.1 shows, the tonal type ♮-g2-A is used as a representative of mode I in Palestrina's *Vergine* cycle, and it has also been mentioned that it occurs in the mode I pieces in the modal cycle of *Offertoria* (1593). Powers also mentions that it occurs in three instances in Palestrina's modally unordered collection *Motecta festorum totius anni* (1563).[21] Powers shows that in these pieces, the opening point in each outlines the modal fifth *re-la* (*a'-e''* in the *cantus*) and that the predominant cadence pitches are D and A. This melodic gesture also occurs in the four opening pieces from the *Offertoria,* [22] and in the *Quia respexit, Quia fecit, Et misericordia eius* and *Sicut locutus est* verses from Carpentras' Magnificat.[23] Further similarity in the opening motif between three of the *Offertoria* motets and the Carpentras Magnificat verses is that *fa* (*f''* in the *cantus*) occurs as the apex of the phrase. This can be seen in Ex.7.6, which compares the opening section of Palestrina's *Ad te levavi* with that of Carpentras' setting of the *Quia fecit.*

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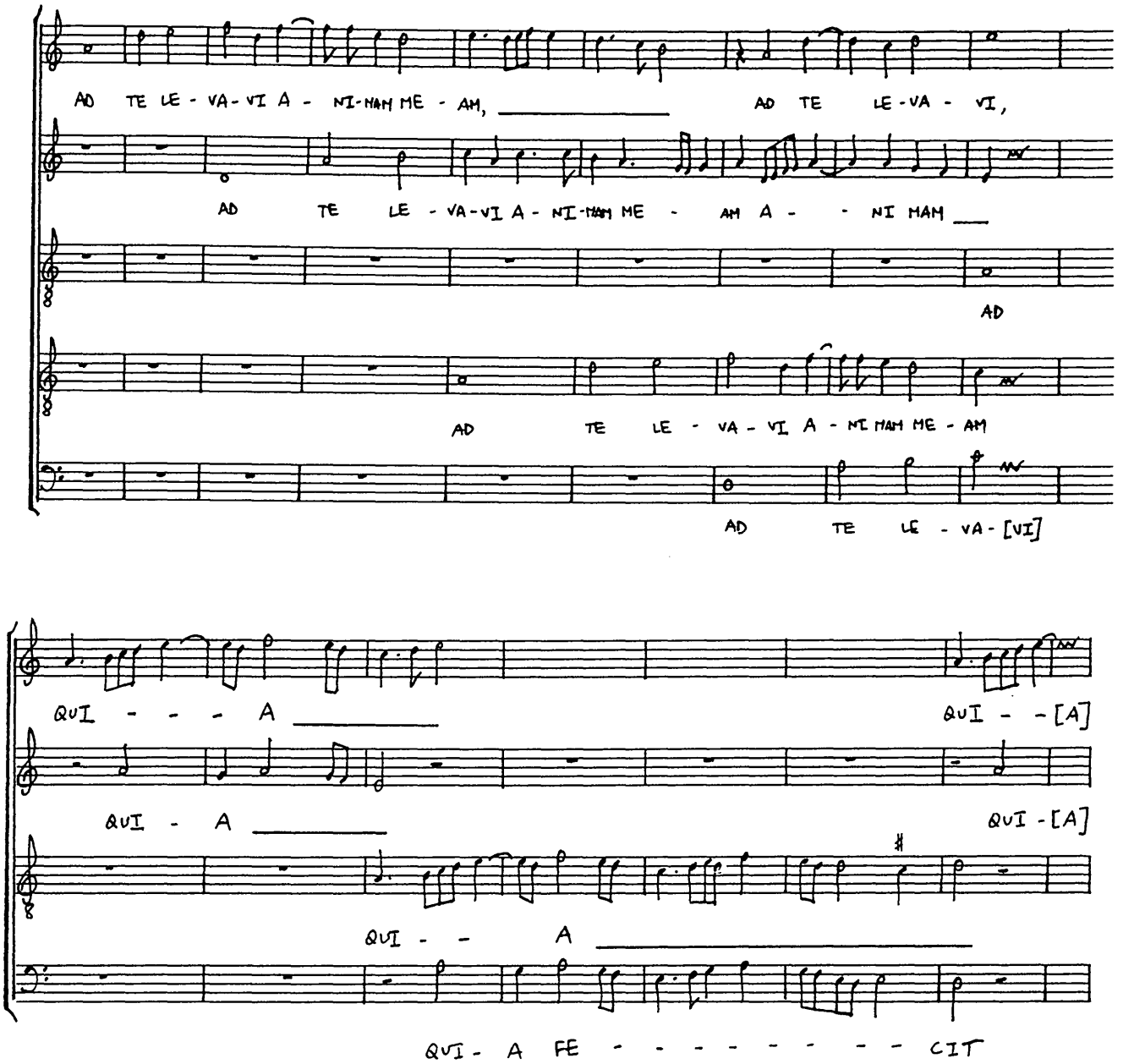
21 See *Tonal Types*, 453.

22 *Ad te levavi, Deus tu convertens, Benedixisti Domini and Ave Maria.* See Palestrina, *Le Opere Complete* vol. 17, ed. R. Casimiri and others (Rome: Virgili, 1939-1958).

23 These are the only verses in Carpentras' Magnificat in which this melodic pattern occurs.

Ex.7.6



Whilst entries are made on A in the *Quia fecit* verse, D and A (the predominant opening pitches in Carpentras' Magnificat) occur in Palestrina's motet.[24]

A close relationship between Palestrina's ♮-g2-A and sections from Carpentras' Magnificat is also apparent in cadence structure. Despite the theoretical structural importance of

[24] The formation of entries on E is also possible in ♮-g2-A mode I polyphony. In Palestrina's *Deus tu convertens*, E and A are the entry pitches in the *exordium* (as they are also in the *Quia respexit* verse from Carpentras' Magnificat).

E as a cadence note in polyphonic tone 7 Magnificats, cadences on this pitch are generally avoided and occur only in the *Quia fecit, Esurientes* and *Suscepit Israel* verses. Instead, as in the ♮-g2-A pieces from *Motecta festorum totius anni*, the predominant cadence pitches are D and A. In the *Quia fecit*, other than the E cadences in bb. 92-93 and 103-04, A and D are the only other cadence notes. The cadence plan of this verse is as follows:

Table 7.9 Cadence Plan: Carpentras Tone 7 Magnificat, *Quia fecit*

Bar no.	Cadence pitch/ Obstruction	*Cantizans*	*Tenorizans*	*Basizans*
84-85	D	T	B	-
88-89	D	C	A	B
92-93	E	T	B	-
97	A	C	B	-
97	D	-	-	B (IP)
103-04	E	T	B (MP)	-
108-09	D(*b*)	C	A	-
112-13	A	C	T	B

Although a much larger-scale piece, with a wider range of pitches, Palestrina's *Ad te levavi* also has cadences on D, A and E.[25]

Whilst the *Deposuit potentes* and *Suscepit Israel* verses do not reflect the *re-la/-fa* motif quoted above in their opening sections, they demonstrate the connection between ♮-g2-A and mode I in other ways. In the *Deposuit potentes* (A, T, B), the *altus* outlines the fifth *re-la* in a descending phrase (*a'-d'*) as do the c2 parts in each of the ♮-g2-A motets in *Motecta festorum.* [26] In both cases, D, and A are the predominant cadence pitches. In the *Suscepit Israel*, all the cadences are made on these pitches except those on E at bb. 265 and 279-80 (the latter of which marks the mid-verse). Closures on E are completely avoided in the *Deposuit Potentes, and* D and A are the most frequently used cadence pitches. In addition, closures on F, which have no structural precedent in the tone 7 reciting formula, but which occur in Palestrina's *Ad te levavi*, occur twice. The cadence distribution of this verse is given below.

[25] In all, cadences are formed on D, A, F, G, E and C. Closures on D and A feature particularly in the opening stages of the motet (D occurs in bb. 10-11 and 12-13 and A in bb. 16-17, 21-22 and 29-30. Cadences on E occur in bb. 55-56, 66-67 (where they are underpinned by A), and bb. 69-70.

[26] See Powers, *Tonal Types*, 453.

Table 7.10 Cadence Plan: Carpentras Tone 7 Magnificat, *Deposuit potenetes*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
178-79	A	A	T (MP)	B/T
182-83	D	T	A	B/T
188-89	F	A (MP)	B	-
196-97	A	A	T	-
200-01	D	B	T	-
205-06	F	T (MP)	B (MP)	-
207	D	T (*CF*)	B	-
210-11	A	C	T	B/T

The link between the tonal type ♭-g2-A and mode I is also realized in Morales' tone 7 Magnificat. Once more, E, the most stable element of the reciting tone (given that the final pitches of the *differentiae* vary), fails to play a central role in the cadence plans of most of the verses. This is particularly clear in both the imitative and cadence structure of the *Quia respexit* and *Et misericordia eius* sections. As the cadence summary of the *Quia respexit* shows, no cadences on E are formed, and except for the cadence on D in b. 40, all the other closures are made on A.

Table 7.11 Cadence Plan: Morales Tone 7 Magnificat, *Quia respexit*

Bar no.	Cadence pitch/ Obstructions	*Cantizans*	*Tenorizans*	*Basizans*
24-25	A (*f*)	A	C	-
29-30	A	C	B	-
32-33	A	A	T	-
34-35	A	A (MP)	T	-
40	D	T	-	B
43-44	A (*f*)	A	C	-
49-50	A	C	T	B

Once more, as in the ♭-g2-A pieces from Palestrina's *Motecta festorum*, the opening point outlines the interval *re-la*, and as in the motets *Deus tu convertens* and *Benedixisti Domini,* initial entries are made on E and A.

Tone 8 Magnificats: Imitative Structure

Bearing in mind that the Magnificat intonation *g-a-c'* (which outlines the mode VIII repercussion), is used to generate the melodic material in the opening passages of all the verses of the tone 8 settings under discussion here, imitative structure is therefore typical of the kind one would expect to encounter in free mode VIII polyphony. As Table 7.12 shows, the vast majority of entries are made on G, with the usual mode VIII entry pitches, D and C, occurring as well.

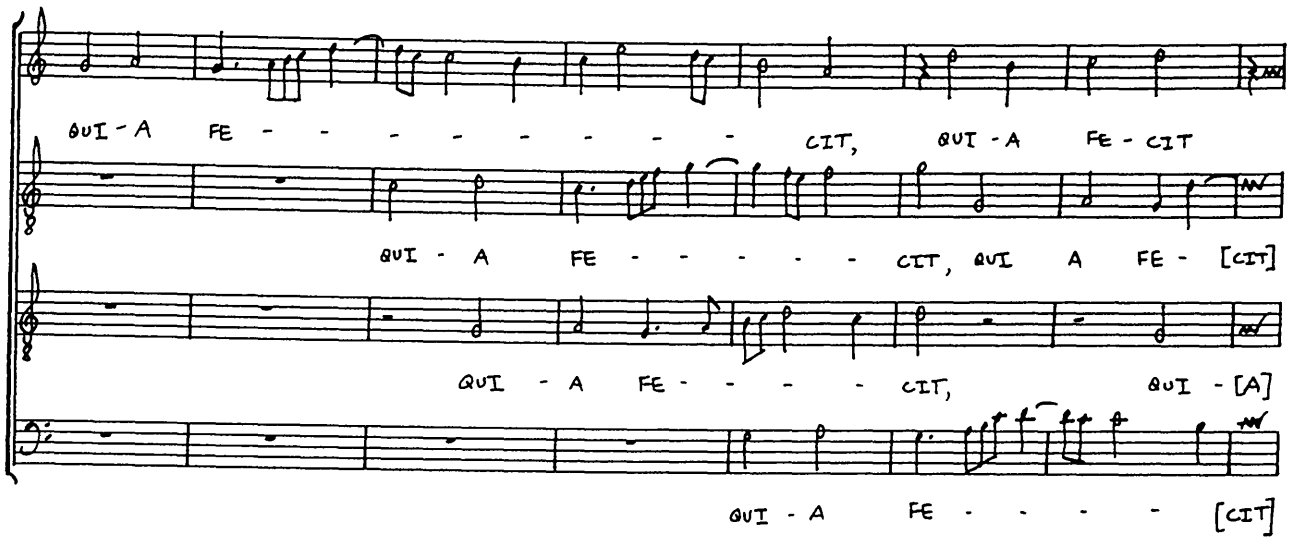
Table 7.12 Opening Pitches in Tone 8 Magnificats

	G	C	D	B	A
Carpentras	22	9	4	1	-
Festa	33	5	10	-	5
Morales	26	5	13	1	-
Clemens	20	3	5	1	-
Gombert	17	7	2	-	-
Total	118	29	34	4	5

Given this situation, there are no instances in the settings under discussion here in which the Magnificat intonation is abandoned as the generative source of the *exordium.* One example will serve to show the typical arrangement found in opening passages of tone 8 Magnificats. Ex.7.7 reproduces the *exordium* from Carpentras' setting of the *Quia fecit* verse. Here, the motif introduced by the *cantus* expounds the *ut-fa* outline of the Magnificat intonation and *sol* (*d''*) occurs as the peak of the phrase, thus outlining one of the typical mode VIII melodic cells mentioned by Meier.[27]

[27] See *Modes of Classical Vocal Polyphony*, 190.

Ex. 7.7



Tone 8 Magnificats: Cadence Distribution

In the context of cadence structure, the tone 8 Magnificats reflect the structural outline of the Magnificat tone by forming mid-verse cadences on C and final closures on G. The only exceptions occur in Carpentras' *Quia fecit* (bb. 75-76), where the cadence is formed on G, and in Morales' *Quia fecit* (bb. 31-32) and *Sicut locutus est* (bb.94-95). In the former of the Morales verses, the closure is also made on G, whilst in the latter, it is made on F. The presence of F may seem a little surprising, especially since there is no structural precedent for this pitch in the reciting tone. However, reference to Pontio's list of cadence pitches shows that whilst no pitches are given for secondary pitches in either of the *tetrardus* modes, F is the first of the transitory pitches.

Throughout most of the polyphonic verses in all the settings under investigation here, G and C are the predominant cadence notes, with C occurring as the predominant pitch before the mid-verse, and G in the lead-up to the final closure. As stressed at various points in this dissertation, the accentuation of one particular cadence pitch over a specific period followed by the accentuation of another pitch in a subsequent passage is unusual in free polyphony, even in cases where the two pitches are primary degrees of the mode. There are, however, a few

instances where the distribution of G and C cadences is a little more varied, and where the initial closures are formed on G rather than C.[28]

The cadence plans of the tone 8 Magnificats also differ from standard procedure in mode VIII polyphony in that D, theoretically the most important pitch after the final in both *tetrardus* modes fails to assume its usual structural importance. In all, there are only twelve cadences on this pitch which occur in the Magnificats under discussion, and they appear in settings by all the composers except that by Clemens.[29] One of the most interesting features of these cadences is their position within the polyphonic texture. As mentioned above, c1 *cantus* cleffing in the Festa and Clemens settings accommodates a range similar to that found in mode VIII polyphony, despite overall cleffing configurations which are closer to the *chiavette* than the *chiavi naturali* arrangement. The plagal range of this voice is emphasised in Festa's setting by the formation of D cadences below the final. This is particularly clear in the *Fecit potentiam* (bb. 21-22) and *Sicut locutus est* (bb. 2-3), where the cadential figures are formed by the *altus* and *bassus* on *d'* and *d*, and in the *Esurientes*, where the *cantus* forms its passing *cantizans* figure on *d'* rather than *d''*. In the D cadence in the *Et exultavit* (bb. 16-17), although the *clausula cantizans* in the *tenor* resolves onto *d'*, and is therefore above the final in this voice, it nevertheless occurs in the middle of the texture, and cannot be regarded conclusively as a cadence above the final.

The occurrence of both an initial cadence on G in addition to a cadence on D can be seen in the *Sicut erat* verse from Morales' setting, and is one of the very few examples of a verse in which the cadence plan is more typical of the kind found in *tetrardus*-mode polyphony.

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[28] Initial cadences on G can be found in the following instances: Carpentras, *Esurientes* (bb. 133-34); Festa, *Quia respexit* (bb. 2-3) and *Et misericordia eius* (b. 4) and Clemens, *Quia fecit* and *Sicut erat* (bb. 3-4 and 7-8).

[29] These cadences occur in the following instances: Carpentras, *Fecit potentiam* (bb. 97-98 and 125-26), *Esurientes* (bb. 158-59) and *Sicut erat* (bb. 291-92); Festa, *Et exultavit* (bb. 16-17), *Fecit potentiam* (bb. 21-22), *Esurientes* (bb. 18-19) and *Sicut locutus est* (bb. 2-3); Morales, *Quia fecit* (bb. 26-27 and 36-37), *Fecit potentiam* (bb. 55 and 59-60) and *Sicut erat* (bb. 128-29) and Gombert, *Et exultavit* (b. 15) and *Quia fecit* (b. 13).

Table 7.13 Cadence Plan: Morales Tone 8 Magnificat, *Sicut erat*

Bar no.	Cadence pitch	*Cantizans*	*Tenorizans*	*Basizans*
109-10	G	C	T 2(MP)	B/T2
111	C	C (MP)	A1	B
118	C	C	-	B
120	G	A1	T1	B (MP)
120-21	C	C (IP)	T2	B
121-22	C	C (*CF*)	A1 (*CF*)	T1/B
128-29	D	C (MP)	A2	B (MP)
131-32	G	A1	T2	B/T2
134-35	C	C (MP)	T1	B
137-38	G	C2	T2	B

In summarising the tones 7 and 8 Magnificats, the most striking difference is the huge contrast in tonal types, with the tone 7 settings making use of a type which not only occurs very rarely in modal cycles, but which is also used to represent a mode other than that equivalent to the reciting tone. As with the tone 5 settings, this is because of the melodic outline of the reciting formula. Whilst the melodic structure of Magnificat tone 8 clearly indicates Hypomixolydian modality in that it begins and ends on the modal final and outlines the repercussion directly, the use of the tonal type ♭-g2-G, (or a slight variation of it), rather than the usual mode VIII tonal type ♭-c1-G, is odd. Although the authentic/plagal distinction found in modal polyphony is muddied on a few occasions in the Magnificats based on the other tones, it is clearly unusual for this to occur consistently. It is also interesting that in the two cases where there are variations in the *chiavette* configuration, the presence of c1 clefs in the *cantus* does not indicate that this voice moves within a restricted range dictated by that of the reciting tone, but that it operates within the usual *cantus* range found in mode VIII polyphony. This is clearly a concession to the equivalent mode, though a satisfactory reason why the other voices do not use lower clefs as well has yet to be found.

In terms of melodic structure and cadence distribution, the tone 7 Magnificats have the greater interest, since if the theoretical model for writing Magnificat verses is followed, the resulting polyphony shares none of the common structural features commonly found in free mode VII pieces. As demonstrated, there are attempts by Festa, Clemens and Gombert to refer to the equivalent mode by including closures on D and G. Ultimately, given that these composers do not enforce this by abandoning the intonation as the generative source for the *exordium*, and bearing in mind that any attempts to draw the polyphony more in line with standard mode VII procedure are negated anyway by the formation of final cadences on A,

their attempts are not very successful. Much more successful, however, is the realization of mode I in the Carpentras and Morales settings.

Analysis of the tone 8 Magnificats shows no such variety in melodic structure and cadence distribution, though it is significant that the plagality implied by the *cantus* range in the Carpentras and Clemens settings is reinforced with the formation of the few cadences on D below rather than above the final. Aside from the inclusion of cadences on this pitch, the tone 8 Magnificats reflect closely Cerone's recommendations regarding the structuring of polyphonic Magnificat verses.

Summary and Conclusion

The analysis in the preceding chapters has been both involved and complex, but it has helped to highlight different attitudes to the composition of polyphonic Magnificats and to underline their unique position within the overall corpus of modal polyphony.

The intrinsic modal potential of the reciting tones is realized to different extents in different settings, depending on the melodic structure of the reciting tone in question. Thus in the case of tones 1, 2, 3 and 7, given that the opening note of the Magnificat intonation is not made on the finals of the equivalent modes, the initial passages of those verses which use this melodic cell to generate melodic material are atypical of the kind found in equivalent-mode polyphony.[1] In tones 1-3, it was shown that in several cases in the Carpentras and Morales settings, the Magnificat intonation is abandoned as the generative source and other material more typical of the mode (in terms of both entry pitches and melodic procedure) used instead. In the tone 7 Magnificats, the matter is rather more complex, since unlike Magnificat tones 1-3, the termination-final is formed neither on the modal final (as it does in tones 1 and 2), nor on a common alternative pitch (as it does in tone 3). This means that even if attempts were made to draw the opening of the Magnificat verse more in line with standard procedure in mode VII polyphony, the opening tonal centre of G would ultimately be negated by the formation of final closures on A. Most composers reflect the modally irregular opening and closure of Magnificat tone 7 in the initial melodic structure and final cadences of their polyphonic verses. However, Carpentras and Morales (once more), are keen to realize the modal potential of the reciting tone in some way, and this is achieved by demonstrating the link between the tonal type ♭-g2-A (which is used in all the tone 7 settings) and mode I (which it represents in a few instances in modally-ordered collections by Palestrina).

In terms of cadence distribution, the relationship between polyphonic Magnificats and free polyphony is more complex, given that the most accurate way in which the structure of the reciting tone can be reflected in polyphony is for cadences on the mediation-final to predominate for a certain proportion of the verse, and for closures on the termination-final to conclude it. Clearly, such an arrangement is atypical in free polyphony, where a more even cadence distribution would be expected. In the Magnificats under discussion here, it is Carpentras once again who deviates most often from this plan. In this respect, a strong contrast is made in most instances with the other settings, particularly with those by Festa, which with the exception of a few isolated verses, follow the structural outline of the reciting tone very closely.

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[1] While the opening note of Magnificat tone 4 also fails to coincide with the equivalent-mode final, A is the usual pitch on which the *comes* begins in free *deuterus*-mode pieces. Thus entries are commonly made on E and A in both free polyphony and that which uses the Magnificat tone as a structural basis.

The difference in cadence distribution between polyphonic Magnificats which follow closely the structural outline of the reciting tone on the one hand and free polyphony on the other lies not only in the accentuation of two different cadence pitches in successive passages in the former, but also with the ranges of cadence pitches themselves. According to Pontio (and Meier), the pitches which constitute the repercussions of modes I, V and VII are the primary cadence pitches in both modes of the *protus, tritus* and *tetrardus* pairs and not just in the authentic modes. Thus in the context of tones 1 and 6, there is no discrepancy in the main cadence pitches between polyphonic mode and polyphonic tone. However, this is not the case with polyphonic tones 2, 6 and 8 and their equivalent modes, where the main cadences in the former are made on the upper pitch of the modal repercussion. As one will recall, a certain amount of emphasis on the upper note of the repercussion in plagal modes is one of the ways by which Pontio suggests that authentic and plagal modes can be differentiated in polyphony, although it is important to add that these pitches do not usurp the position of D, C and D as primary cadence pitches in modes II (G-final), VI and VIII. The upshot of this is that there is no structural precedent for these primary *protus*, *tritus* and *tetrardus* cadence pitches in polyphonic Magnificats which set tones 2, 6 and 8.

In the tone 2 settings, it was demonstrated that whilst in most cases, D is avoided as a cadence pitch in the G-final Magnificats (as is the analogous pitch E in Clemens' A-final setting), closures on this pitch are formed in Carpentras' setting, a feature which complements the opening passages in several verses in which initial entries are made on the usual pitches found in G-final mode II pieces. Cadences on D also feature sporadically in the tone 8 settings. In the tone 6 settings, it was shown that cadences on C also occurred in a number of instances (for example, in Carpentras' setting of the *Quia fecit* verse, and in the *Sicut locutus est* from Clemens (L)). In addition, attention was also drawn to the fact that the absence of a large number of cadences on C is not in itself atypical of polyphonic mode VI. A common procedure is for F to be repeatedly emphasised in the cadence distribution at the cost of other pitches. Most usually, the pitch which suffers is A. Thus several verses in which F is emphasised throughout and A avoided were shown to be indicative of an attempt to draw the polyphony in line with that of the equivalent mode.

The situation concerning the primary cadence pitches in the *deuterus* modes is different from that of the other modes. This is because it is the upper pitch of the mode IV repercussion (rather than that of mode III) together with the modal final, which assume primary structural importance in both modes III and IV, whilst the upper note of the mode III repercussion occurs as a secondary cadence pitch. Furthermore, although the termination-final of the tone 3 reciting formula is not the same as the modal final, this does not mean that polyphonic tone 3 Magnificats are atypical of equivalent-mode polyphony, as it is possible for final closures in free

mode III piece to be formed on this pitch. However, bearing in mind the fact that there is no structural precedent for closures on E in the reciting tone, this indicates that any which do appear are indicative of an attempt to realize more fully the modal potential of the reciting tone. This is also achieved in a number of cases by failing to stresss C in the cadence distribution, and by including cadences on A before the mid-verse. As in his tones 1 and 2 Magnificats, such features are found in a number of instances in Carpentras' tone 3 settings.

The tone 5 and 7 Magnificats are those in which the primary cadence pitches differ most drastically from those of the equivalent mode. In the former, this is because final closures in each verse are made on A rather than F. Whilst none of the composers featured in this study substitute the tone for the mode final, the use of the *cantus mollis* system in the Carpentras and Clemens settings means that cadences on A cannot include the *basizans* figure, since the *clausula tenorizans* consists of movement by a semitone rather than by a whole tone. This means that it is impossible to consolidate A as a tonal centre, and the equivalent-mode final is the prevailing tonal centre for the greater part of the verse. This is not the case in the settings which use the *cantus durus* system, and these generally reflect more accurately the various tonal centres implied by the melodic structure of the reciting tone (i.e. F at the beginning, C at the mid-verse and A at the end).

In the discussion of the tone 7 settings, it was shown that neither of the primary cadence pitches of tone 7 polyphony match those of mode VII. Yet, on a number of occasions, in the Festa, Clemens and Gombert Magnificats, E and A do not assume their expected structural importance, and are avoided in favour of the primary mode VII cadence pitches, G and D. In the Carpentras and Morales settings, on the other hand, the implication of mode I produced by the opening melodic structure in a number of verses was is also reflected in the cadence distribution. Once more, E fails to feature frequently in the cadence distribution, and A and D occur far more often.

The use of the tonal type ♮-g2-A in the tone 7 Magnificats represents an ambitious attempt to write in a mode quite different from that of the modal equivalent. In a similar way, the melodic similarity between certain reciting tones accounts for cadence distributions which reflect neither the melodic outline of the reciting tone nor the kind usually encountered in polyphony written in the equivalent mode. In the tone I Magnificats, the melodic similarity between reciting tones 1 and 6 is reflected in a few instances in the Festa, Clemens (B) and Gombert settings by the formation of cadences on pitches commonly used in mode VI polyphony (B♭ and F in the Festa and Gombert Magnificats, and F and C in Clemens'). In the tone 6 settings, this was manifested by the presence of D cadences in the initial cadence distribution of Gombert's *Esurientes* verse (p. 114). Melodic similarity between reciting tones 3

and 8 can also account for the presence of cadences on G in Gombert's paired tone 3 and 8 setting, and in the opening section of the *Sicut locutus est* from Festa's tone 3 setting (p. 74).

One of the most interesting features which has come to the surface in this study concerns the role which the reciting tones play in distinguishing between authentic and plagal modes. It is curious that in a number of cases, whilst the Magnificats reflect certain structural characteristics of free modal polyphony, these are not always characteristic of the equivalent mode. The case of the Carpentras and Morales tone 7 settings has already been summarised. In addition, in Carpentras' second tone 1 setting, in Gombert's tone 5 Magnificat and in Carpentras' tone 6 setting, there are clear attempts to draw the polyphony in line not with the equivalent mode, but with its plagal or authentic partner. This is manifested in terms of cleffing and in melodic and cadential structure. The purpose of doing this remains unclear, yet its significance should not be underestimated, as it shows that the equivalence of tones 1, 5 and 6 with modes I, V and VI is not always maintained. This phenomenon is also present in Clemens' Brussels tone 2 setting, which uses the tonal type ♭-g2 c3 c3 F3-A (and differs from the mode I tonal type ♭-g2-A only in the cleffing of the *altus*). However, unlike the Magnificats mentioned above, there is no attempt to demonstrate the link with mode I in terms of melodic and cadential structure, as the outline of the reciting tone is reflected strictly in the polyphony.

In addition to the use of ♭-g2-A in the tone 7 Magnificats, a slight variation of this tonal type is also used in most of the tone 3 settings (except the paired Magnificats by Clemens and Gombert), and in the tone 5 settings by Carpentras, Festa and Morales. In the case of the tone 3 settings, it was shown that the use of c1 cleffing in the *cantus* simply reflected the relatively low range of this voice found in free polyphony written in the *deuterus* modes, and that in the tone 5 Magnificats, c1 cleffing was used in the settings mentioned above because the *ambitus* of the *cantus* reflected that of the reciting tone. In all these cases, the *bassus* is accommodated either with an F3 or c4 clef, which is clearly typical of the *chiavette* configuration. This consistency in *bassus* cleffing means that fundamantally, the same tonal type is found in Magnificats based on tones 2, 3, 5 and 7. Yet in terms of melodic structure and cadence distribution, all these settings are highly contrasted. The reason for this can be found in the melodic structure of the reciting tones. As Crook explains, this highlights the fact that polyphony based on the reciting tones was regarded as "tonally exceptional," [2] and goes on to say that "it was the monophonic tone, above all else, that controlled the tonal, as well as melodic, structure of the polyphonic Magnificat." [3] However, whilst this is true in many instances, this thesis has demonstrated that (particularly) in Carpentras' cycle, this is not consistently the case. Although final closures are always formed on the termination-final of the reciting tone in question, melodic structure, and

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[2] *Lasso's Imitation Magnificats*, 113.
[3] Ibid.

the remainder of the cadence distribution, are not always governed by the reciting tone. This is also evident in the verses from the tone 7 settings discussed in chapter seven.

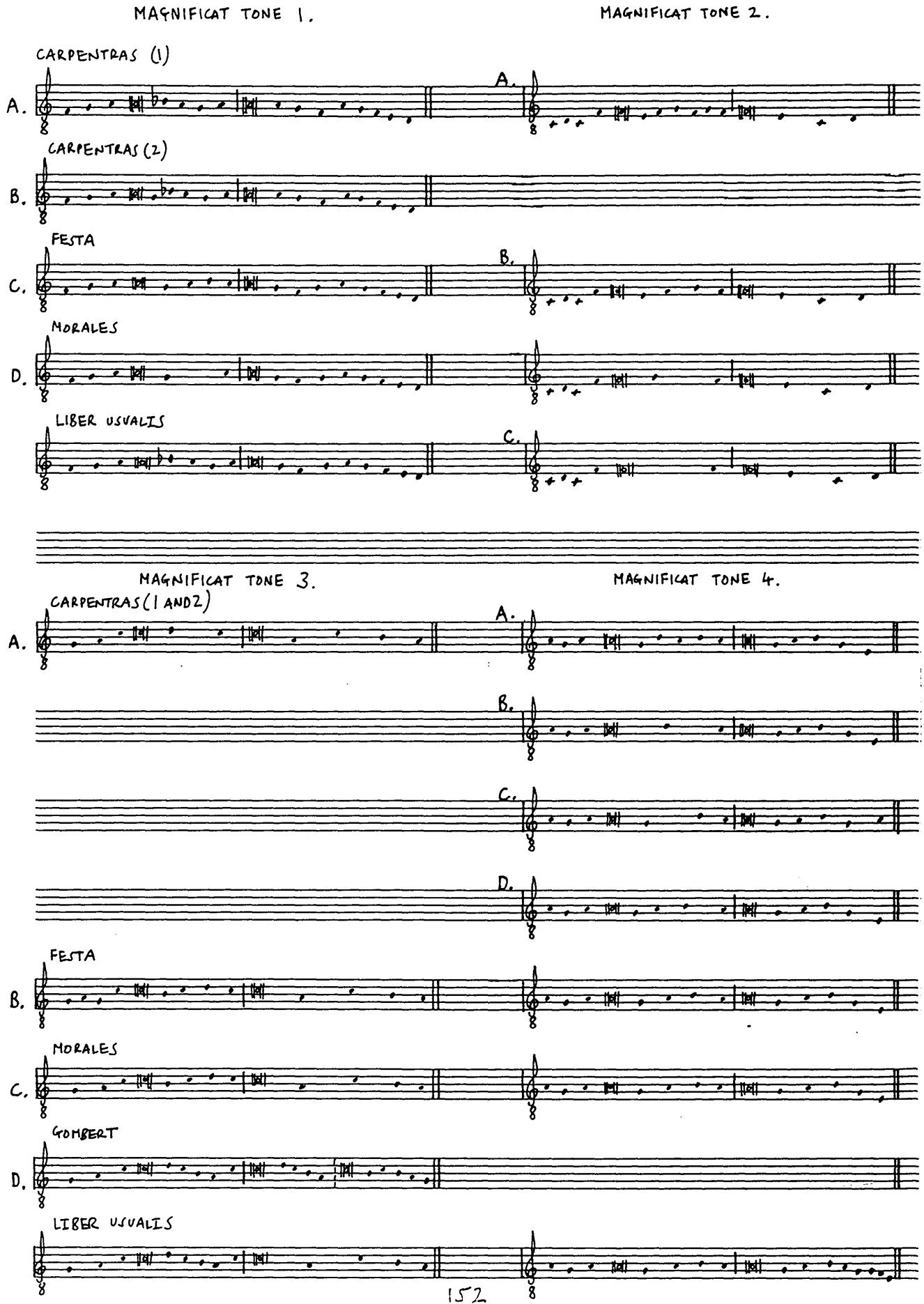
Clearly, a thesis of these proportions can only scratch the surface of this fascinating genre: further research into polyphonic Magnificats may well shed more light in the relationship between tone and mode in sixteenth-century polyphony.

Appendix 1
The Magnificat Text (with Lesser Doxology)

1. Magnificat * anima mea Dominum.
2. Et exultavit spiritus meus * in Deo salutari meo.
3. Quia respexit humilitatem ancillae suae: * ecce enim ex hoc beatam me dicent omnes generationes.
4. Quia fecit mihi magna qui potens est: * et sanctum nomen eius.
5. Et misericordia eius a progenie in progenies: * timentibus eum.
6. Fecit potentiam in brachio suo: * dispersit superbos mente cordis suae.
7. Deposuit potentes de sede, * et exaltavit humiles.
8. Esurientes implevit bonis: * et divites dimisit inanes.
9. Suscepit Israel puerum suum, * recordatus misericordiae suae.
10. Sicut locutus est ad patres nostros: * Abraham et semini eius in saecula.
11. Gloria Patri, et Filio, * et Spiritui Sancto.
12. Sicut erat in principio, et nunc, et semper, * et in saecula saeculorum. Amen.

Appendix 2

Cantus firmus statements of Magnificat tones in settings by Carpentras, Festa, Morales and Gombert



MAGNIFICAT TONE 5.

CARPENTRAS

A.

FESTA

MORALES

LIBER USUALIS

MAGNIFICAT TONE 6.

A.

B.

C.

C.

MAGNIFICAT TONE 7

A. CARPENTRAS

A. FESTA

A. MORALES

LIBER USUALIS

MAGNIFICAT TONE 8.

A.

B.

C.

D.

E.

Magnificat tone	Version	Setting	Verse	Voice(s)
1	A	Carpentras (1)	*Fecit potentiam*	T
	B		*Sicut locutus est* (2)	C2
		Carpentras (2)	*Fecit potentiam*	T
	C	Festa	*Sicut locutus est*	B
			Sicut erat	C1/T*
	D	Morales	*Fecit potentiam*	T
			Esurientes	A
			Sicut erat	C2/A

Magnificat tone	Version	Setting	Verse	Voice(s)
2	A	Carpentras	*Fecit potentiam*	T
			Sicut erat	T/C2
	B	Festa	*Suscepit Israel*	B
			Sicut erat	T1/T2
	C	Morales	*Et misericordia eius*	C
			Fecit potentiam	T
			Deposuit potentes	C
			Esurientes	C
			Suscepit Israel	T
			Gloria Patri	C
			Sicut erat	T2/C2

Magnificat tone	Version	Setting	Verse	Voice(s)
3	A	Carpentras (1)	*Quia fecit* (-I)**	A
			Sicut erat	A
		Carpentras (2)	*Quia respexit* (-I)	C
	B	Festa	*Deposuit potentes*	C
			Sicut erat	T1
	C	Morales	*Suscepit Israel*	A
			Sicut locutus est	C
			Gloria Patri	T
			Sicut erat	A2/T2
	D	Gombert	*Sicut locutus est*	C (bb. 1-16)
				T1 (bb. 17-29)
				T3 (bb. 29-39)

* Where more than one voice is specified, the *cantus firmus* is presented canonically.

** -I indicates that there is no reference to the Intonation, and the quotation of the reciting tone begins directly on the reciting note.

Magnificat tone	Version	Setting	Verse	Voice(s)
4	A	Carpentras (1)	*Esurientes*	A
	B	Carpentras (2)	*Quia respexit*	T
	C		*Et Misericordia eius*	A
	D		*Suscepit Israel*	C
			Sicut erat	A/C2
		Festa	*Deposuit potentes*	C
			Esurientes	A
			Gloria Patri	T
			Sicut erat	T
		Morales	*Deposuit potentes*	A
			Quia fecit	T
			Sicut locutus est	C
			Gloria Patri	A

Magnificat tone	Version	Setting	Verse	Voice(s)
5	A	Carpentras	*Sicut erat*	C2/A/T
		Festa	*Quia fecit*	C
			Deposuit potentes	C
			Gloria Patri	C
		Morales	*Deposuit potentes*	B
			Gloria Patri	C
			Sicut erat	C2/A1

Magnificat tone	Version	Setting	Verse	Voice(s)
6	A	Carpentras	*Fecit potentiam*	C
	B	Carpentras	*Sicut locutus est*	C
			Sicut erat	T1/T2
	C	Festa	*Quia fecit*	A
			Et misericordia eius	T
			Suscepit Israel	T
			Sicut locutus est	C
			Gloria Patri	C
			Sicut erat	B1/B2
		Morales	*Et exultavit*	C
			Quia fecit	A
			Fecit potentiam	B
			Deposuit potentes	C
			Sicut locutus est	C
			Gloria Patri	B
			Sicut erat	T

Magnificat tone	Version	Setting	Verse	Voice(s)
7	A	Carpentras	*Fecit potentiam*	T
			Sicut erat	C
		Festa	*Fecit potentiam*	C
			Esurientes	T
			Sicut locutus est	T/B
			Sicut erat	C/T
		Morales	*Quia fecit*	T
			Fecit potentiam	T
			Deposuit potentes	B
			Sicut locutus est	C
			Gloria Patri	T
			Sicut erat	A2/C2

Magnificat tone	Version	Setting	Verse	Voice(s)
8	A	Carpentras	*Sicut erat*	C
			Fecit potentiam (2)	T
	B	Festa	*Suscepit Israel*	T/B
	C		*Gloria Patri*	T
	D		*Sicut erat* (2)	B1
	E	Morales	*Fecit potentiam*	A
			Esurientes	
			Sicut locutus est	C
			Gloria Patri	T
			Sicut erat	T2/A2

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